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Django Reinhardt

(1910-1953)

The music of Django Reinhardt and Stephane Grappelli has had a resurgence in popularity in the 1970s. Guitarists as diverse as rock stars Peter Frampton, Carlos Santana and Jerry Garcia, blues great B.B. King, country players Chet Atkins and Jerry Reed, classical masters John Williams and Julian Bream, and nearly every jazz guitarist from Les Paul and Barney Kessel to Al DiMeola and Larry Coryell have expressed their admiration and respect for the artistry of Django Reinhardt. The passion and wealth of creativity in his music will always be immortal. That Django can be an inspiration to musicians of such different temperaments and styles points out the universality of his musical legacy.

Duke Ellington called him one of the preeminent jazz instrumentalists of all time. This tribute to an illiterate European gypsy who told time by the sun, who would just as soon disappear to go fishing or play billiards as keep a musical engagement, came from one of the most sophisticated musicians in jazz history. Django, a man who overcame a severe handicap, the crippling of two fingers on his left fretting hand burned in a caravan fire when he was eighteen, went on to develop an astounding, unique and inimitable technique unrivaled today.

The details of Django's life have been dealt with in many music journals and liner notes to his albums and will not be further expounded upon here. Indeed author James Jones (*From Here to Eternity*) once set out to write a book about Django, who had greatly inspired him. After traveling to France and talking to numerous of Django's contemporaries, he finally abandoned the project because of the inconsistencies and contradictions he found in his interviews. Django will always be the stuff of which legends are made; the real facts can never be known. It is in his music that Django will be found, in all his complexity and simplicity, his fierce passion and soulful romanticism.

Twenty-five years after Django's death, violinist Stephane Grappelli, his partner in the Quintet of the Hot Club of France, is turning on a whole new generation of fans to the joys of "Le Jazz Hot" with his gracious ambience, total musicianship and sublime creativity. At seventy years of age he is an inspiration to see and hear. He cooks with such joy and rhapsodizes so beautifully, totally at one with his instrument, that he bridges all generation gaps. If Django were alive today, he too would most certainly be a force in the future development of jazz.

Yet Django lives on forever on the numerous recordings he made between 1934 and his death in 1953. Director Martin Scorsese is said to have gained his original inspiration for the movie "New York, New York" while listening to the quintet's recording of "Billets Doux" which is featured in the movie.

I hope that this book will help you gain some insight and much pleasure and inspiration from the music of the great gypsy, Django Reinhardt.

Stan Ayeroff
Los Angeles, California
February 20, 1978

Notes on the Solos

"Dinah" December 1934

This is from the first recording session of "The Quintet of The Hot Club of France."

"Blue Drag" April 1935

"Chasing Shadows" September 1935

"It Don't Mean A Thing" October 1935

I have transcribed Django's solo and the last section where he "trades fours" with Stephane Grappelli.

"After You've Gone" May 1936

This has a vocal by Freddy Taylor and features some of Grappelli's hottest playing.

"Georgia On My Mind" May 1936

This features a vocal by Freddy Taylor. The introduction by Django is superb.

"Shine" May 1936

Another vocal by Freddy Taylor. Django really cooks on this one.

"In A Sentimental Mood" April 1937

"The Shirik Of Araby" April 1937

"You Rascal You" December 1937

Django is backed only by the bass of Louis Vola. I have transcribed the third, fourth, and fifth choruses and the two choruses that follow the bass solo.

"Finesse" April 1939

Recorded under the name "Rex Stewart And His Feetwarmers," this cut featured touring members of The Duke Ellington Orchestra: Rex Stewart on cornet, Barney Bigard on clarinet and Billy Taylor on bass.

"Undecided" August 1939

This cut has a vocal by Beryl Davis after Django's opening solo.

"Don't Worry 'Bout Me" August 1939

I have transcribed Django's opening solo and his half chorus after the vocal by Beryl Davis.

"Nuages" (I) February 1946

This version features Stephane Grappelli on violin. Django starts his solo in artificial harmonics.

"Nuages" (II) August 1947

This version features Maurice Meunier on clarinet.

"Nuages" July 1950

This unaccompanied solo was to be part of the sound track for a movie about Django. It is actually a medley of two tunes, "Belleville" and "Nuages." It is an indication of Django's dynamic energy and flow of ideas that this cut runs eleven minutes and fifty seconds. The end of "Belleville" fades out on one side of the 78 record on which it was recorded, and fades in again on the other side, eventually becoming "Nuages." I have transcribed the beginning of "Nuages" with the complete statement of the theme.

Explanation of Symbols



Trill: Consists of a hammer-on one scale degree above, and a pull-off to the original note.



Bends: Bend note (a) up to note (b) and hold for duration of note (b). Strike string only at note (a).



Slides: Left-hand finger remains on string. Only first note is plucked.



Gissando: Like a slide with both the first and second notes being plucked.



Tremolo Gissando: Same as gissando, with tremolo picking from note (a) to note (b).

0,1,2,3,4

Left-Hand Fingering

① ② ③ ④ ⑤ ⑥ **String Numbers**

C

Full Barre

%C

Half Barre

Octaves: Octaves are to be fingered as follows:

6th and 4th strings

5th and 3rd strings

4th and 2nd strings

3rd and 1st strings



A Note on the Fingering

As I began to work out the fingerings of the solos in this book I was aware that Django used only the index and middle fingers of his left hand for his single-string work. We can only theorize how much use he had of his other two crippled fingers. He probably used them and his thumb in chords. How much? Again, we can only guess.

Keeping this in mind, I set out thinking, "He only had two fingers, so there's not a whole lot of choice." Almost immediately I found myself staring at my left hand, saying, "This is impossible! Django couldn't have used only two fingers!" As I got further along, many patterns emerged and fell into place. They did so only when I used my whole hand.

I have attempted to use those fingerings that were the easiest in producing the desired sound. There were many choices of fingerings; these are only the ones that worked best for me. You may find that another fingering suits your particular technique better than the one I have chosen. If so, feel free to experiment.

It has been fascinating to think about how Django actually played. He must have had tremendous ingenuity and imagination. I did experiment using only two fingers to play the solos, but I found it impossible to do. Therein lies much of the mystery Django has for me: he does the impossible.

A Note on Swing

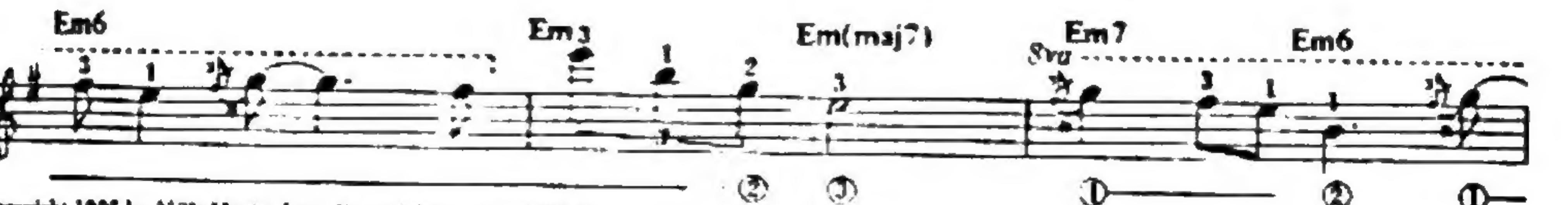
There are many rhythmic subtleties to be found in Django's music. While either taking a solo or accompanying another soloist Django was always in control of the song's rhythmic drive. Listen to the recordings themselves to hear how Django kept things moving by either adding punctuation to inspire the soloist or swinging madly in his own solo efforts.

In the following transcriptions all eighth notes are to be played in a swing manner. This means that two eighth notes ($\frac{1}{8} \frac{1}{8}$) are to be played as the first and third notes of a triplet ($\frac{1}{8} \frac{1}{8} \frac{1}{8}$). In addition, four sixteenthths ($\frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16}$) are to be played with a triplet feel ($\frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16}$).

Dinah

Words by Sid Lewis and Joe Young
Music by Harry Akst

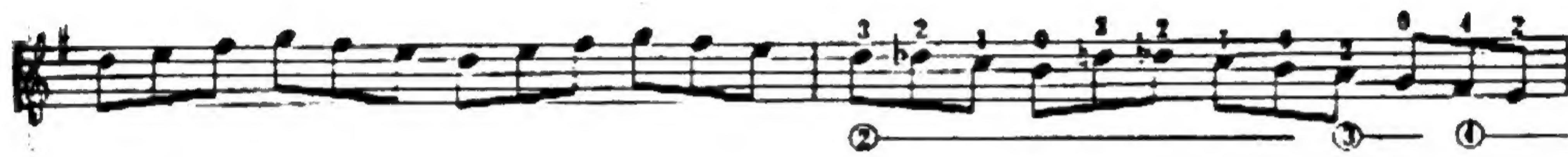
Fast $\text{♩} = 112$



A page of sheet music for guitar, featuring six staves of musical notation with corresponding tablature below each staff. The music is in common time and includes the following chords and key signatures:

- Staff 1: D7 (G major), G, D7, G, D7.
- Staff 2: G, D7, G, D7.
- Staff 3: G, D7, G, D7.
- Staff 4: G (F# major), G, D7.
- Staff 5: G, D7, G, D7.
- Staff 6: G, D7.
- Staff 7: G, D7.
- Staff 8: G, D7.

The tablature indicates fingerings (e.g., 1, 2, 3) and string muting (e.g., 0). Measure numbers (1, 2, 3, 4, 5, 6, 7, 8) are placed above the staves.

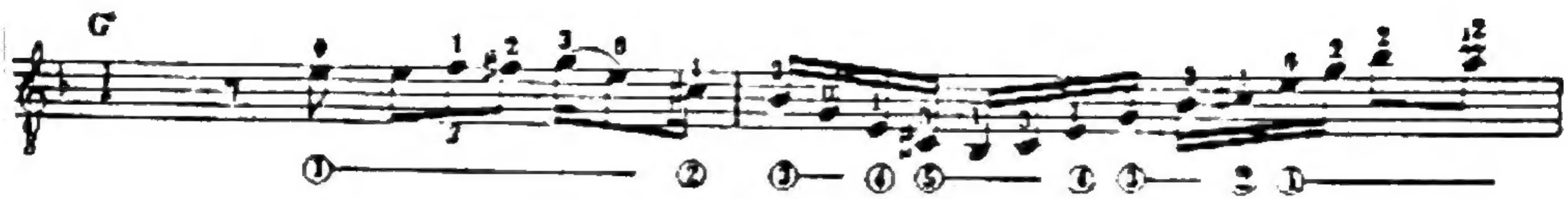


Blue Drag

Words and Music by Joef Myrow

Medium $\text{J} = 120$

The sheet music consists of ten staves of guitar tablature. Each staff begins with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The first staff starts with a Dm chord, followed by a Dm/C chord, a Bm7b5 chord, a Bb7 chord, a Dm chord, and a Dm/C chord. The second staff starts with a Bm7b5 chord, followed by a Bb7 chord, a Dm/C chord, and a Bm7b5 chord. The third staff starts with an A7 chord, followed by a Bb7 chord, an 8va (octave up) instruction, and an A7 chord. The fourth staff starts with a Dm chord, followed by an 8va instruction and a Dm/C chord. The fifth staff starts with a Dm7b5 chord, followed by an A7 chord, a Dm chord, and a Dm/C chord. The sixth staff starts with a Bm7b5 chord, followed by a Bb7 chord, a Dm chord, and an A7 chord. The seventh staff starts with a Bb7 chord, followed by an A7 chord, a Dm chord, and a Dm/C chord. The eighth staff starts with a Bb7 chord, followed by an A7 chord, a Dm chord, and a G chord. The ninth staff starts with a Dm chord, followed by a G chord, and a Dm chord. The tenth staff ends with a Dm chord.



Dm Dm/C Bb7 A7 Dm Dm/C

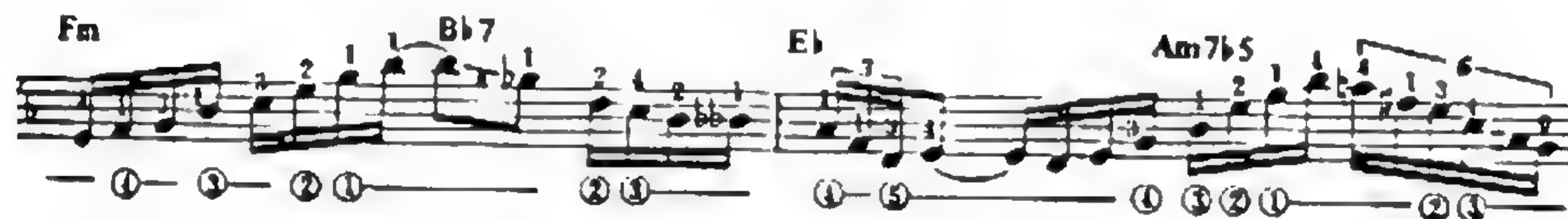
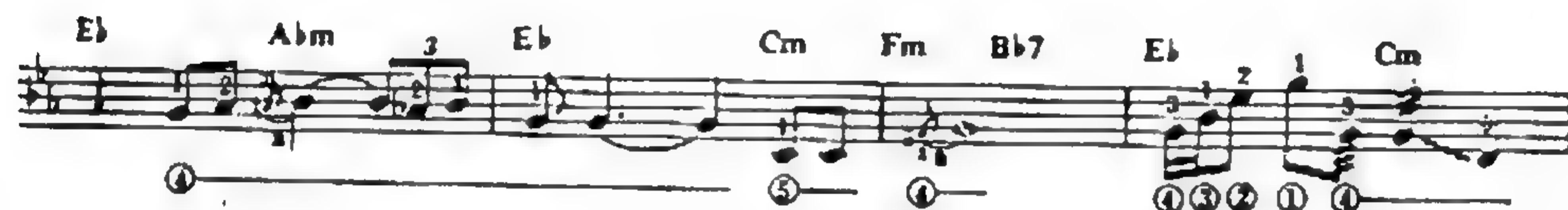
Bb7b5 Bb7 Dm A7 Dm/C Bb7b5 Bb7

Dm Dm/C A7 Bb7 A7 Dm

Chasing Shadows

Words by Beany Davis
Music by Abner Silver

Slow $J = 102$



The image displays five staves of musical notation for electric guitar, arranged vertically. Each staff includes a fingering diagram below it, indicating which fingers (1, 2, 3) should be used for each note. The staves are labeled with chords and key signatures:

- Staff 1: C (key signature: one sharp), Bb (key signature: one flat), Bb (key signature: one flat).
- Staff 2: Cm, Ebm6, Bb7.
- Staff 3: Eb, Bb7, Eb, Db, Eb, Bb, Eb, Abm.
- Staff 4: Eb, Cm, Fm, Bb7.

The notation consists of sixteenth-note patterns and includes dynamic markings like δ and viv .

It Don't Mean A Thing (If It Ain't Got That Swing)

Words by Irving Mills
Music by Duke Ellington

Medium $\lambda = 136$

The sheet music consists of six staves of musical notation for a jazz piece. The staves are arranged vertically, each representing a different string or voice. The notation includes various note heads, stems, and rests, with specific fingerings indicated by numbers (1, 2, 3) above or below the notes. Chords are labeled above the staves, including Gm, E7, D7, G7, C7, F7, Bb, D7, G, C7, F7, Bb, D7, Gm, C7, D7, G, E7, D7, G, C7, F7, Bb, D7, and G. The music is set against a background of horizontal bar lines, suggesting a rhythmic pattern or measure length.

Gm

E♭7 D7

C7

F7 B♭

E♭maj7

F7 D7 Gm

(1) (3)

E♭7 D7 G C7 F7 B♭ D7

Second Solo
Trading "Yours" with violin

G C7 F7

(1) (2) (3)

B♭ D7 G C7 F

(1) (4) (3) (2) (1) (3) (4) (1) (3) (2) (1)

B

5

G 8m

(1)

G F7 B♭ D7 Gm

Cm

Eflat7

Eflatmaj7

G

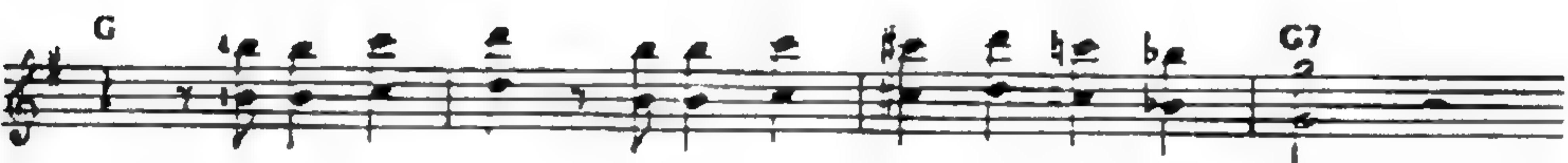
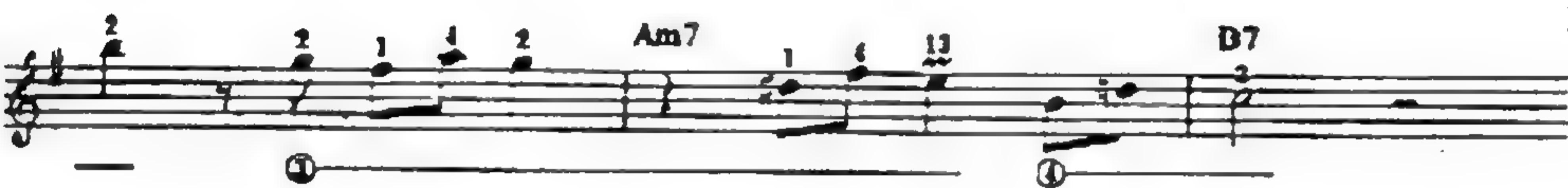
(G7)

After You're Gone

Words and Music by Turner Layton and Henry Cramer

Fast $\text{d} = 138$

The sheet music consists of six staves of guitar tablature. The first five staves are in common time, while the last staff is in 12/8 time. Each staff includes a key signature of one sharp (F#) and a tempo of $\text{d} = 138$. Chords indicated include Cm, G, E7, A7, D7, C, and Am. Fingerings are marked above the strings, such as 1, 2, 3, and 4, and below the strings, such as 1, 2, 3, and 4. The 12/8 section features a 348va marking.



Georgia On My Mind

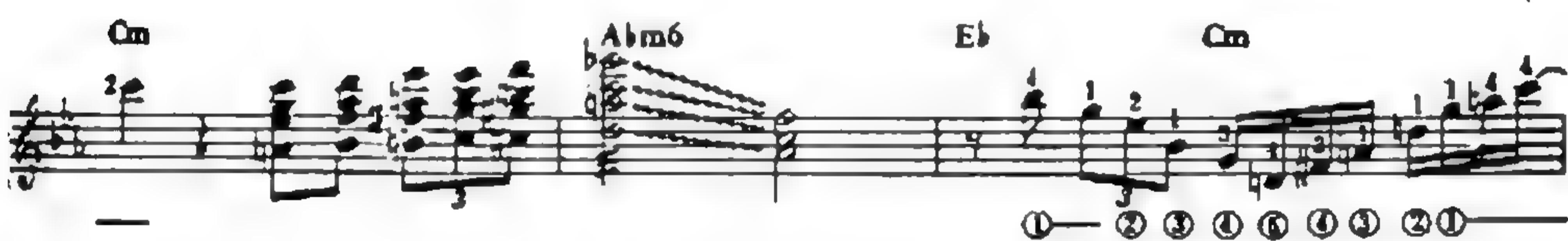
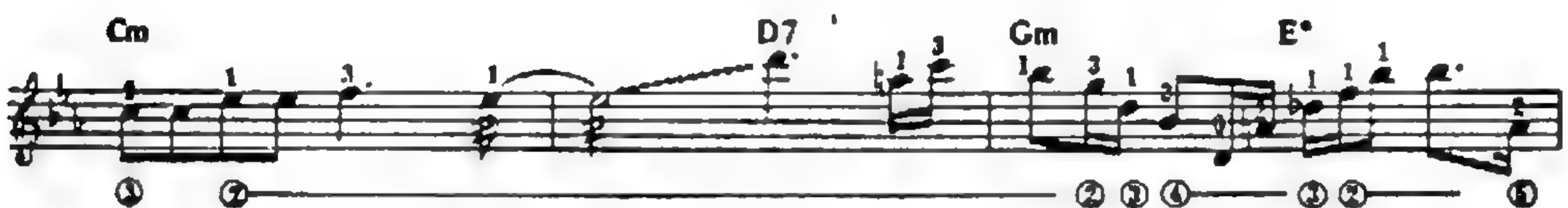
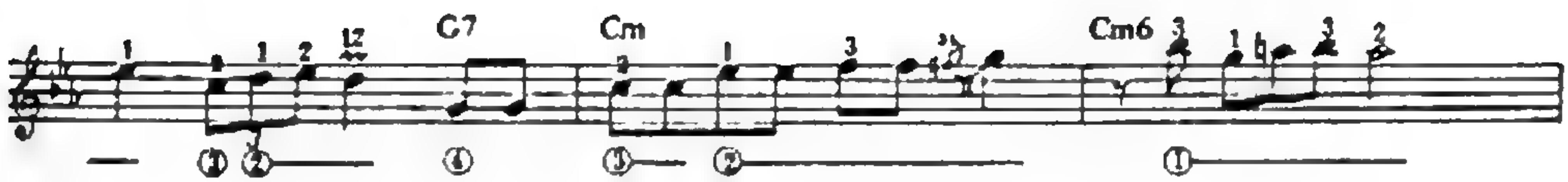
**Words by Stuart CosseB
Music by Hoagy Carmichael**

Medium J = 136

This image shows a handwritten musical score for a six-string guitar, consisting of six staves of music. The score includes the following chords and fingerings:

- Staff 1: E♭, G7, Cm (with a 12th fret mark), B♭7
- Staff 2: A♭m6, E♭, Cm, Fm, B♭7
- Staff 3: E♭, Fm, B♭7
- Staff 4: E♭, G7, Cm
- Staff 5: A♭m6, E♭, Cm, Fm, B♭7
- Staff 6: E♭, A♭m6, E♭, G, Cm

Fingerings are indicated by numbers above or below the strings, such as 1, 2, 3, 4, and 5. Measures are separated by vertical bar lines, and rests are shown as empty spaces.

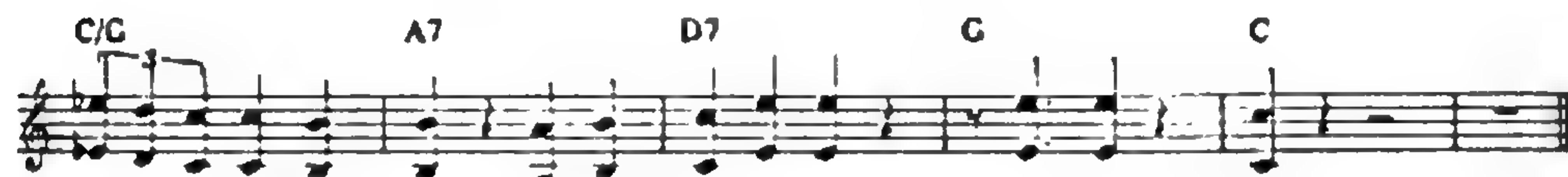
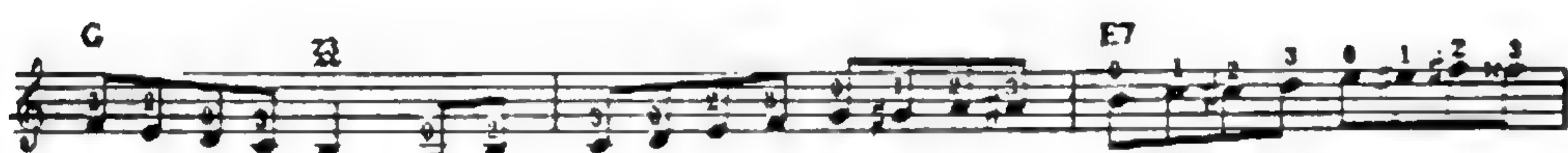
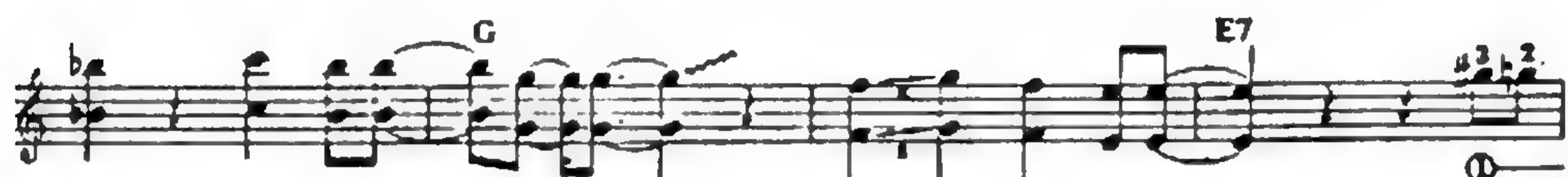
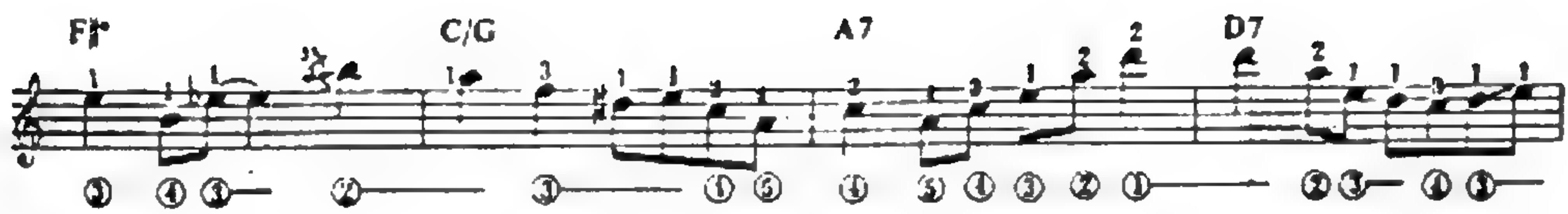


*Shine**

Words by Cecil Mack and Lew Brown
Music by Fred Dibney

Fast $\text{♩} = 136$

The sheet music consists of eight staves of musical notation, likely for a wind instrument like a trumpet or flute. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated below each staff, showing the fingers to be used for each note. The music is divided into measures by vertical bar lines. Chords and key changes are marked above certain measures: C major at the beginning, E7, D7, G major, Am, C major, G major, E7, Am, and F major at the end. The tempo is marked as Fast $\text{♩} = 136$.



In a Sentimental Mood

Music by Duke Ellington

Slow rubato $\text{♩} = 104$

A page of musical notation for a six-string guitar, featuring six staves of tablature. The notation includes various chords and performance instructions:

- Staff 1: Chords C7, G7, B7/F#.
- Staff 2: Chords Dm, Bbm.
- Staff 3: Chords F/C, C7/G, B7/F#.
- Staff 4: Chords Dm, C7, C#12.
- Staff 5: Chords Dm, D7.
- Staff 6: Chords Gm, D7, Gm.
- Staff 7: Chords F/C, G7.
- Staff 8: Chord C7.

Performance instructions include:

- a tempo*
- pedal markings (circles with numbers 1, 2, 3)
- fingerings (e.g., 1, 2, 3, 4, 5)
- strumming patterns (e.g., 1, 2, 3, 4, 5)
- bar numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13)

Dm

G7

D7

(1) (2) (3) (4)

Cm

F

A♭

(1) (2) (3) (4)

D♭

B♭m

E♭m

A♭7

(1) (2) (3) (4)

D♭

E♭m

A♭7

(1) (2) (3) (4)

D♭

B♭m

E♭m

A♭7

F/C

(1) (2) (3) (4)

C7

Dm

B♭m

F/C

G7

(1) (2) (3) (4)

C7

G7

C7

(1) (2) (3) (4)

Dm

G7

D7

(1) (2) (3) (4)

Cm

G7

F

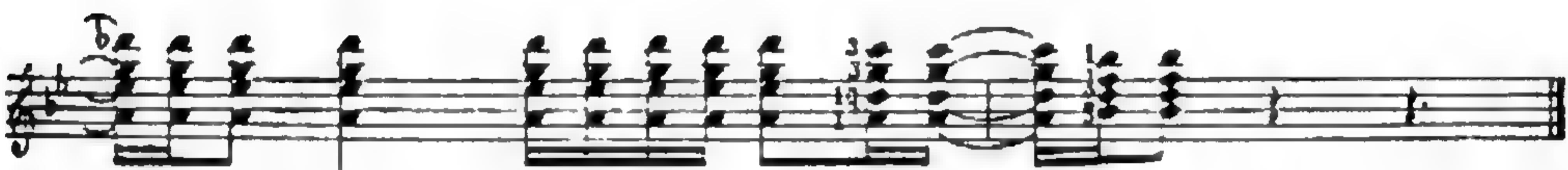
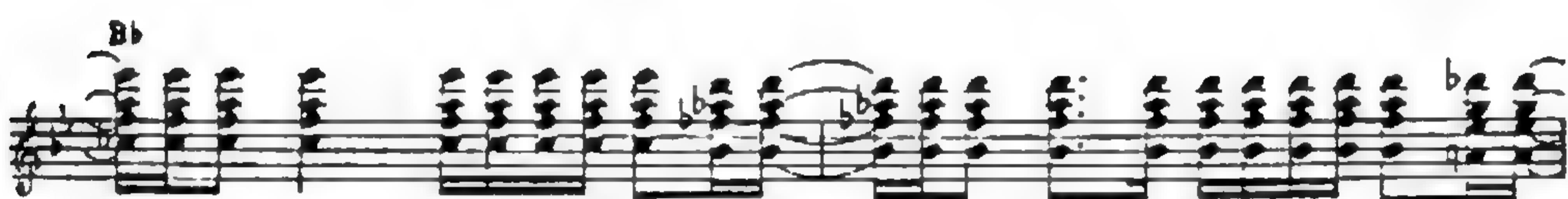
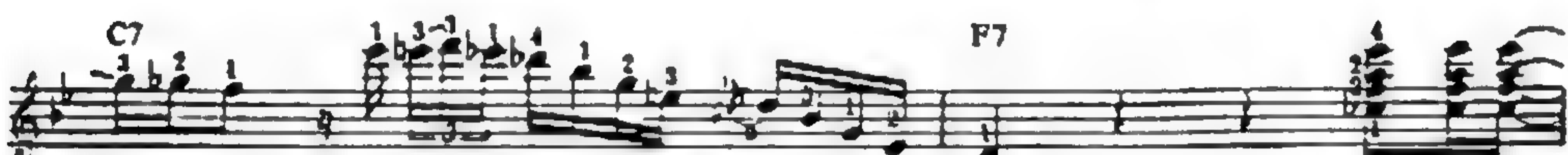
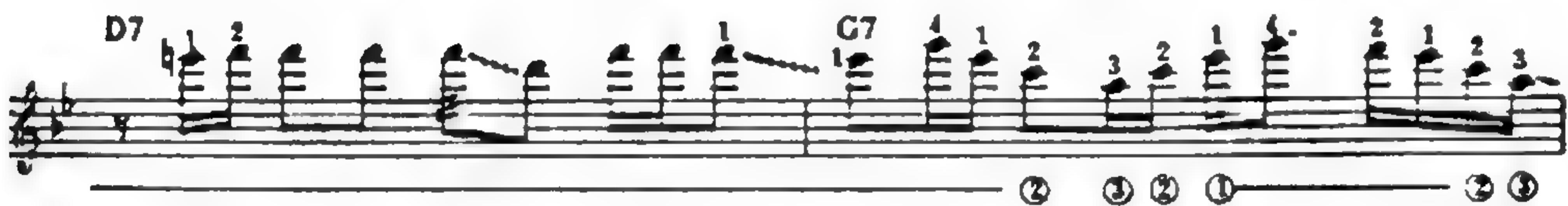
(1) (2) (3) (4)

The Sheik of Araby

By Francis Wheeler, Harry B. Smith and Ted Snyder

Fast J = 136

This page of musical notation contains six staves of music, likely for a band or orchestra. The staves are arranged vertically, each representing a different instrument or section. The notation includes various musical elements such as notes, rests, dynamics, and key signatures. The first staff begins with a B-flat signature and a treble clef. The second staff begins with a B-flat signature and a bass clef. The third staff begins with a F signature and a treble clef. The fourth staff begins with a B-flat signature and a bass clef. The fifth staff begins with a G signature and a treble clef. The sixth staff begins with an F signature and a bass clef. The notation is dense and requires a detailed reading of each staff to identify specific parts and instruments.

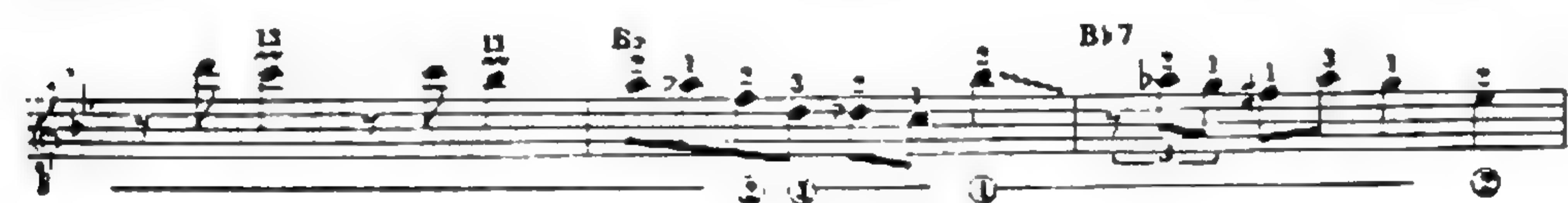
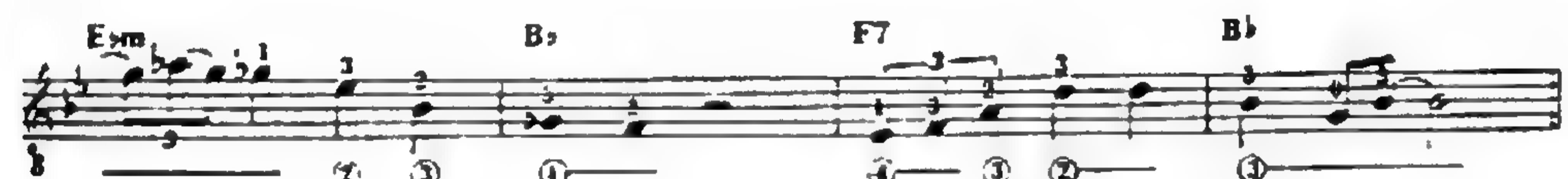


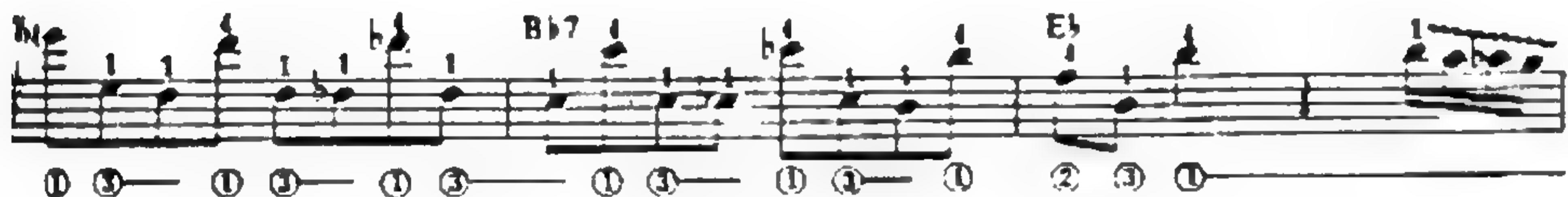
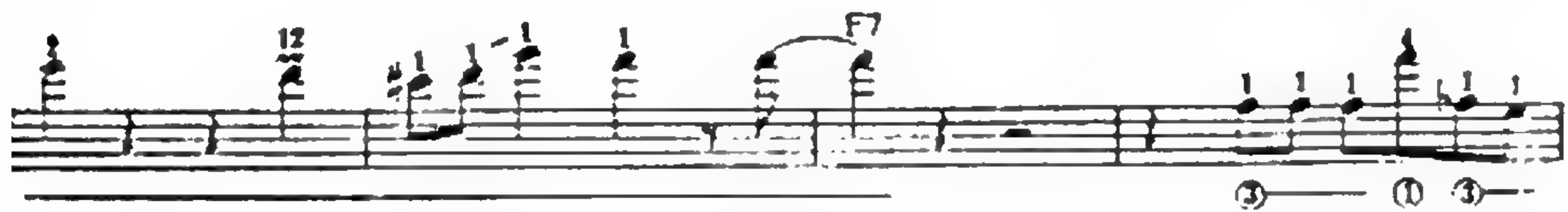
(I'll Be Glad When You're Dead)
A Rascal You

Words and Music by Sam Theard

Fast $\text{♩} = 140$

The sheet music consists of eight staves of musical notation for a guitar solo. The first seven staves are in B♭ major, indicated by a key signature of one sharp (F#) and three flats (B♭, D♭, G♭). The eighth staff is in E♭ major, indicated by a key signature of two sharps (A♯, C♯) and three flats (E♭, G♭, B♭). The music is divided into measures by vertical bar lines. Fingerings are indicated below each staff, showing which fingers (1, 2, 3, 4) should be used for each note. The tempo is marked as fast, with a quarter note equivalent to 140 beats per minute.





Finesse (Night Wind)

Words by Robert Sour
Music by Billy Taylor

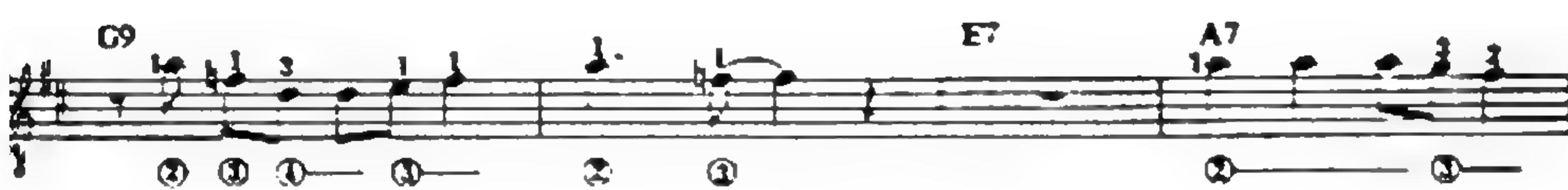
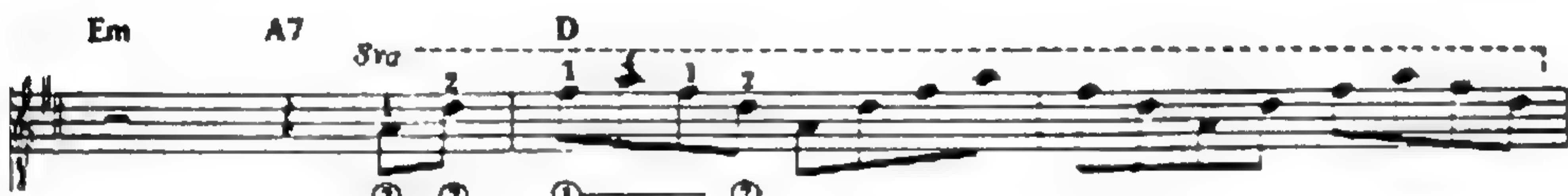
Slow $\text{J} = 96$

The sheet music consists of six staves of musical notation for a six-string guitar. Fingerings are indicated by numbers 1 through 6 above or below the strings. Chord labels are placed above specific measures: (D \flat) at the beginning, D \flat , B \flat m, E \flat m, A \flat 7, D \flat , B \flat m, E \flat m, A \flat 7, D \flat 9, G \flat , A7, A \flat 7, D \flat , G \flat m, and D \flat . The music is marked as slow ($\text{J} = 96$).

Undecided

Words by Sid Robin
Music by Charles Shavers

Fast ♩ = 120



133

134

C

E7

A7

D

E7

G9

A7

D

E7

D

G7

C

Don't Worry 'Bout Me

By Ted Koehler and Rube Bloom

Medium $J = 120$

The sheet music consists of eight staves of musical notation for a three-string banjo. The staves are labeled with chords: A♭, D♭, F, E♭m, G♭m, B♭m, E♭7, A♭7, and D♭7. Each staff includes fingerings (1, 2, 3) and dynamic markings like 'f', 'p', and 'mf'. The music concludes with a final section starting on D♭7.

G_b

8va

Gbm

D'

Ebm

8va

A_b

D'

Secund Solo

G_bm

8va

8va

D_b

D_b7

G_b maj7

8va

Nuages (I)

Music by Stephen Reichardt

Medium $\text{d} = 110$

Artificial Harmonics

Sheet music for 'Nuages (I)' for Artificial Harmonica. The score consists of eight staves of musical notation with corresponding fingerings below each staff. The key signatures and chords indicated are E₅9, D759, G, E₅9, D759, B7, Em, A7, E₆9, D759, and G. The music is marked 'Medium $\text{d} = 110$ ' and 'Artificial Harmonics'.

A musical score for a six-string guitar, consisting of five staves of notation. The top staff begins with a chord labeled A^b7, followed by a measure with a bass note and a treble note, then a measure with a bass note and a treble note, and finally a measure with a bass note and a treble note. The second staff begins with a chord labeled C, followed by a measure with a bass note and a treble note, then a measure with a bass note and a treble note, and finally a measure with a bass note and a treble note. The third staff begins with a chord labeled G, followed by a measure with a bass note and a treble note, then a measure with a bass note and a treble note, and finally a measure with a bass note and a treble note. The fourth staff begins with a chord labeled E^b9, followed by a measure with a bass note and a treble note, then a measure with a bass note and a treble note, and finally a measure with a bass note and a treble note. The fifth staff begins with a chord labeled D7, followed by a measure with a bass note and a treble note, then a measure with a bass note and a treble note, and finally a measure with a bass note and a treble note.

Nuages (II)

Music by Django Reinhardt

Slow $\text{J} = 100$

Sheet music for guitar tablature of "Nuages (II)" by Django Reinhardt. The music is arranged in six staves, each with a different chord progression and fingerings. The chords include F, D^b9, C7^b9, D7^b9, A7+5, A7^b9, Dm6, G, C⁹, and D^b9. Fingerings (1, 2, 3, 4, 5) are indicated below the tabs.

Staff 1: F (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), C7^b9 (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), A7+5 (1, 2, 3, 4, 5), A7^b9 (1, 2, 3, 4, 5), Dm6 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5), C⁹ (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5).

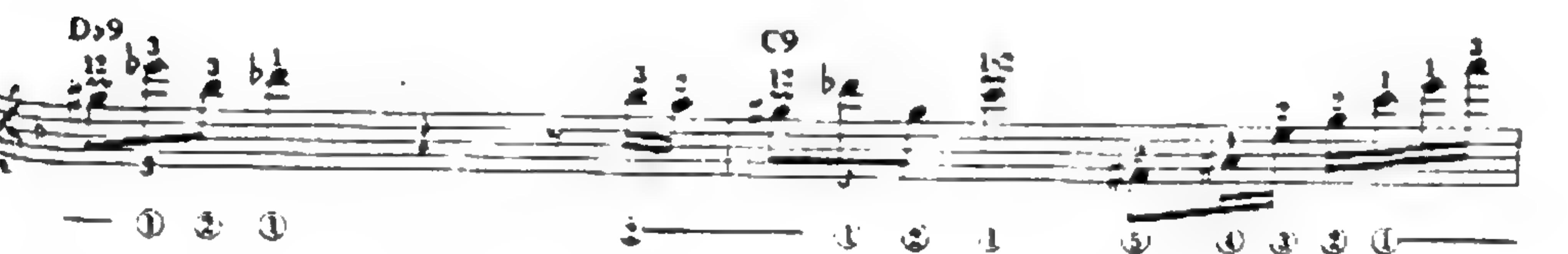
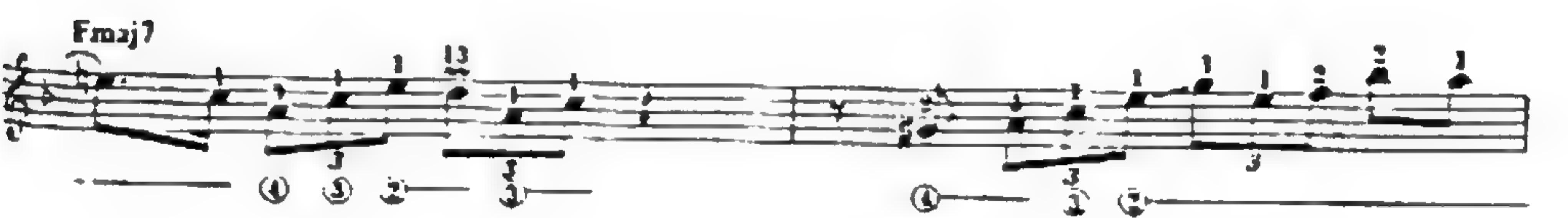
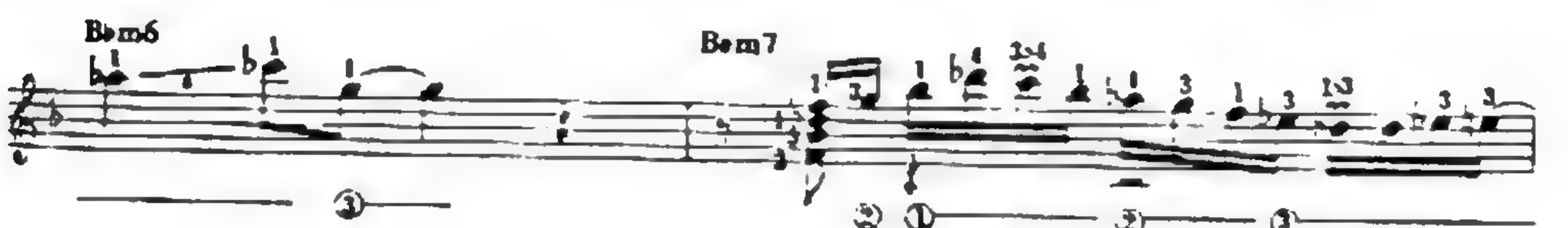
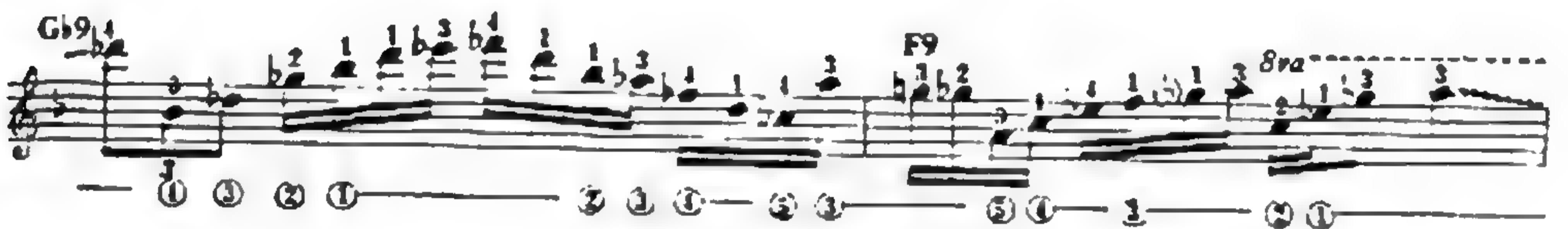
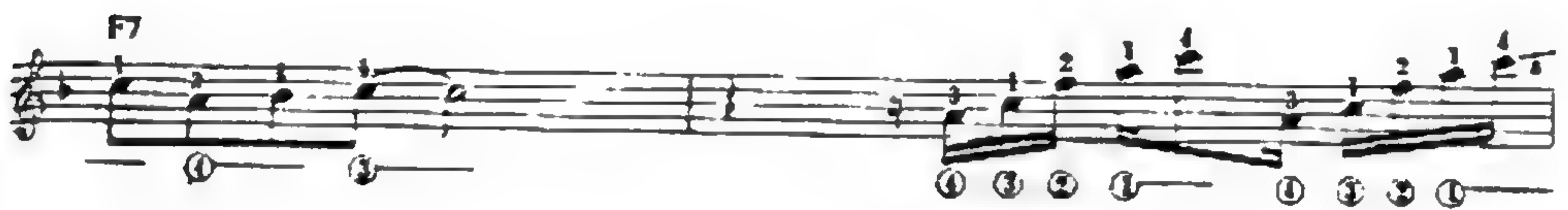
Staff 2: F (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), C7^b9 (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), A7+5 (1, 2, 3, 4, 5), A7^b9 (1, 2, 3, 4, 5), Dm6 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5), C⁹ (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5).

Staff 3: F (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), C7^b9 (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), A7+5 (1, 2, 3, 4, 5), A7^b9 (1, 2, 3, 4, 5), Dm6 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5), C⁹ (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5).

Staff 4: F (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), C7^b9 (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), A7+5 (1, 2, 3, 4, 5), A7^b9 (1, 2, 3, 4, 5), Dm6 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5), C⁹ (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5).

Staff 5: F (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), C7^b9 (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), A7+5 (1, 2, 3, 4, 5), A7^b9 (1, 2, 3, 4, 5), Dm6 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5), C⁹ (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5).

Staff 6: F (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), C7^b9 (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5), A7+5 (1, 2, 3, 4, 5), A7^b9 (1, 2, 3, 4, 5), Dm6 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5), C⁹ (1, 2, 3, 4, 5), D^b9 (1, 2, 3, 4, 5).



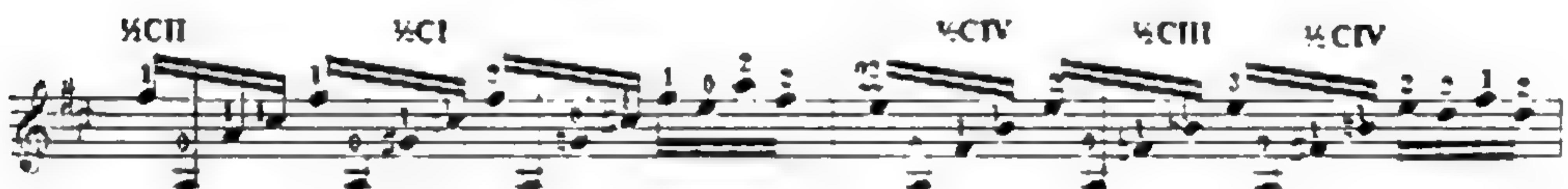
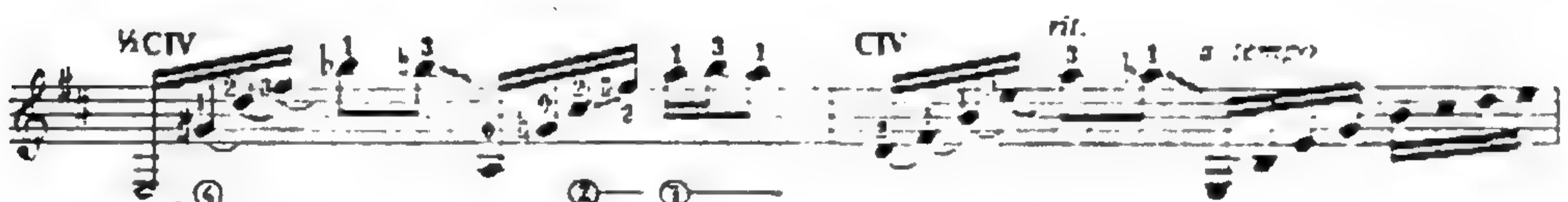
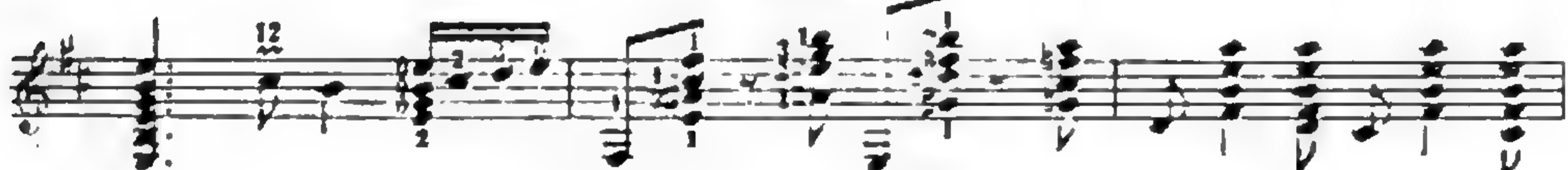
Nuages For Solo Guitar

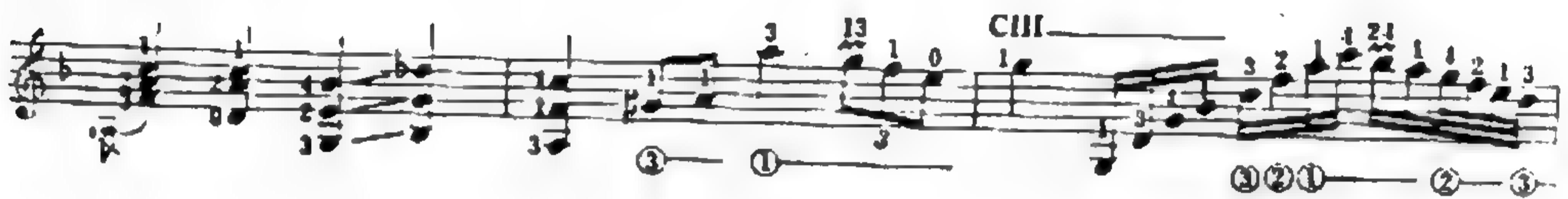
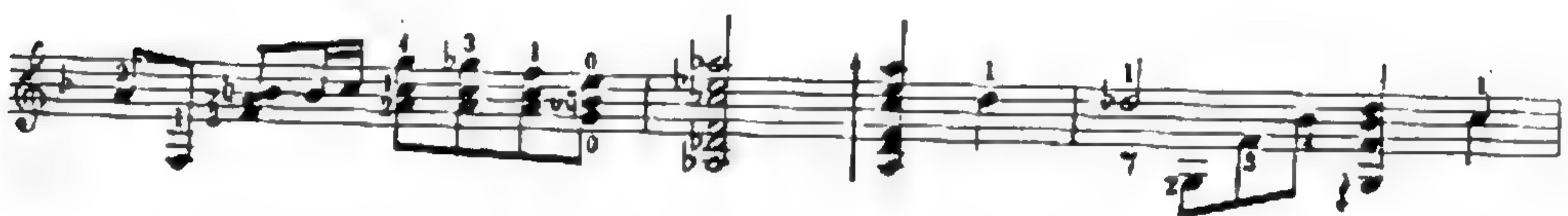
Music by Djaren Reutter

Slow rubato



CII KCVII KCVI KCV CIV





A musical score page featuring a single staff with five lines. The staff contains several notes of different types: quarter notes, eighth notes, sixteenth notes, and rests. Below the staff, there is a horizontal line with five numbered circles (1, 2, 3, 4, 5) connected by a dashed line, likely indicating a specific performance technique or fingerings.

МСП

МСIV МСV

МСVI

МСХ

(32)

An Analysis of Django's Guitar Style

Introduction

This section of the book will present the main stylistic concepts of Django's guitar music. Though there is always much to be learned through analysis, keep in mind that there is much that will remain a mystery. There will be notes that will not fit into any analytical category, yet they work. These are what make Django (and all great improvisers) special and unique. It should also be pointed out that Django did not follow any set rules or limit his imagination in any way. He simply played what he heard.

He had the technique to play anything he could think of, and also had an incredible stream of ideas. Though he developed an astounding technique he never used it as an end in itself; he could think as fast as he could play.

Django did have his own clichés, which he would use now and again; but considering his huge output, it is amazing how each solo can stand on its own as special and unique.

Django was one of those musical rarities: he seemed incapable of playing a wrong note. His music never sounded strained or forced, and he didn't have to struggle for ideas. Indeed, there seemed to be so much music and energy inside of him that it had to come bursting out.

Django's Guitar Style

One phrase I use to describe Django's guitar style is "ornamented arpeggio." Though he always had a melodic concept in his solos, he made very frequent use of arpeggios in one form or another. This differs somewhat from the modern developments in jazz and rock music. Today it is more common to juxtapose many different scales or modes to create the harmonic and melodic interest.

You should have a good grasp of the following theory in order to understand the style of Django and his contemporaries. Since it is not the intention of this book to discuss it in detail, I suggest that you fill in any gaps you may have with supplementary instruction or reading.

Chord Formulas

You should have a basic understanding of chord construction (formulas).

Triads: Root (R), Third (3), Fifth (5)

Major (R 3 5)

Minor (R b3 5)

Diminished (R b3 b5)

Augmented (R 3 #5)

Extended Harmony:

6th chords

7th chords

9th chords

11th chords

13th chords

Altered Chords:

Any chords with ab 5, #5, b9, #9

Suspended Chords:

The third of the chord is raised to a fourth.

Chord Family:

Which "family" the chord fits into.

Major (Major 6th, 7th, 9th chords)

Minor (Minor 6th, 7th, 9th chords)

Dominant (Dominant 7th, 9th, 13th chords)

Scales

You should be able to construct and fluently play the various scales:

Major

Minor (Harmonic, Melodic, Natural)

Chromatic

Pentatonic

Diminished

Whole-Tone

Texture and Color

Django's guitar style has three main textures: single string melodic lines, octaves, and chordal passages of two or more notes. This is similar to what Wes Montgomery developed twenty years later. Wes usually started out in single notes, went to octaves, and ended with chords, not often interchanging these different textures. Django employed all these sounds to suit an individual passage, to build tension or reach a climax, all within the course of a single chorus.

Django used two more effects to create a different sound. The first is harmonics, both natural and artificial. Many of his songs end on a chord of three or four natural harmonics at the 5th, 7th or 12th fret. The opening solo to "Nuggets" in G is an example of the way he used artificial harmonics. The other effect is the use of the open strings to create unison doublings. "Dinah" (num. 18-50) is an example of this.

Django was a master of nuance and tone color. It is this kind of personal touch that gives a player an individual sound. Django developed great subtlety on the acoustic instrument that could not be transferred to the electric guitar. His style was best suited to the sensitivity of the acoustic guitar. He extracted different shades of tone to punctuate individual phrases. He had a unique way of ending a note with an upward glissando. Many guitarists do the same thing, but most do so in a downward direction. Rather than attempt to describe the sound of Django's guitar, I suggest that you go directly to the source and listen to the many recordings that are available.

If Django's left hand was incredible, his right should not be thought of in any lesser terms. It was the combination of the two that gave Django his amazing technique. He was fluent with both plectrum and finger-style playing.

Tools of the Improviser

In this section I will attempt to give you some ideas of how the improviser chooses what notes to play.

Arpeggios

An arpeggio is a broken chord. Instead of playing all the notes of a chord at once, play them separately, one at a time. Any note of the chord formula is called a *chord tone*.

This makes up the bulk of the musical material in Django's style. I stated earlier that there are not many purely scale passages to be found in Django's solos. What you do find is an abundance of arpeggios.

I am amazed at the velocity with which Django could play different arpeggios. Arpeggios are difficult on the guitar, especially compared to those on keyboard and wind instruments. The key to their execution on the guitar lies in the choice of fingering. I am not sure how Django played them, considering that he generally used only two fingers.

Major

1. "It Don't Mean A Thing," measure 19



2. "After You've Gone," measure 12



3. measure 16



4. measure 22



5. "Shine," measure 4



6. "Undecided," measure 16



7. measure 31



8. "Nuages II," measure 21



1. "Dinah," measure 7



2. "It Don't Mean A Thing," measure 8



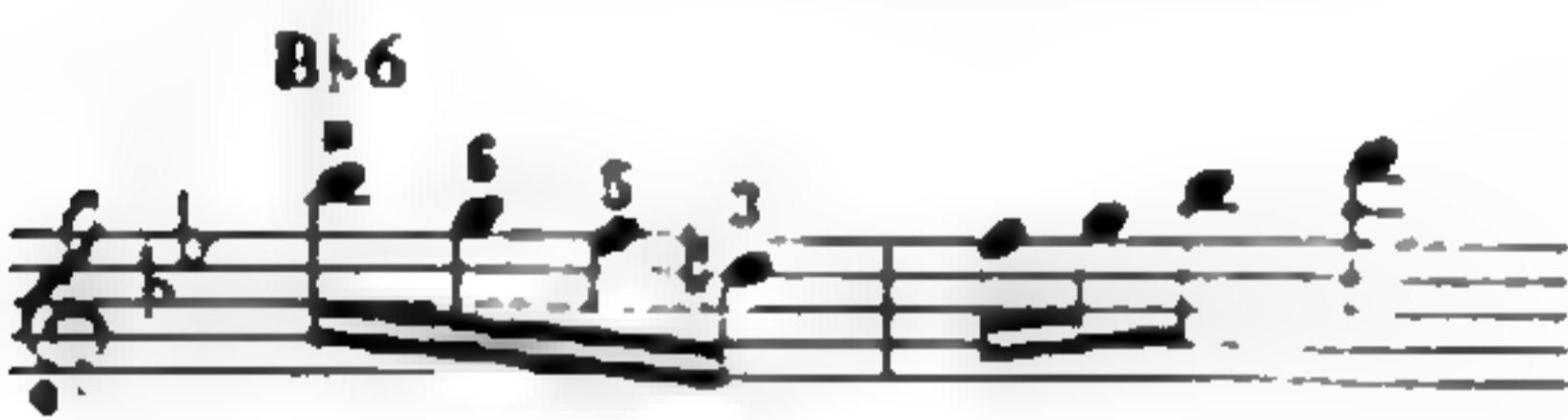
3. measure 24



4. "After You've Gone," measure 5



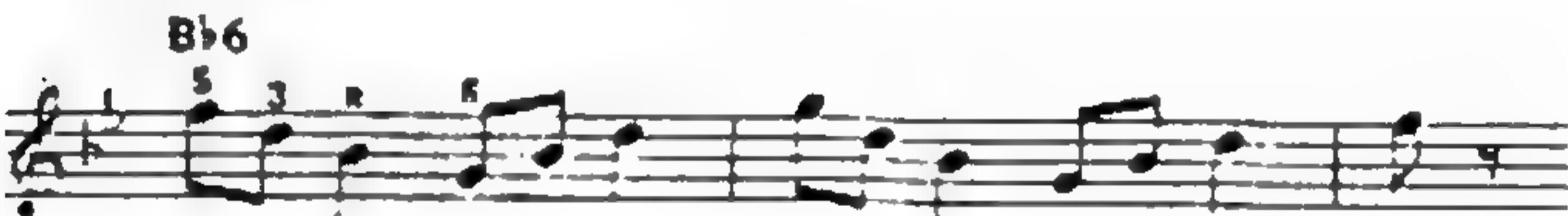
5. "The Sheik of Araby," measure 21



6. "You Rascal You," measure 4



7. second solo, measure 2



* See section on ornaments.

8. "Finesse," measure 5

D₉6

3 3 6 5

9. "Don't Worry 'Bout Me," second solo, measure 8

G₉6

3 3 6 5

Major 7th

1. "Undecided," measure 27

Gmaj7

(6) 3 5 7 5 3 7 3 3

2. "Don't Worry 'Bout Me," measure 23

Gmaj7

7 5 3 5 7 5

3. second solo, measure 8

Gmaj7

3 5 7 5 3

4. "Nuages II," measure 28

Fmaj7

7 5 3 3

5. measure 29

Fmaj7

(6) 3 5 7 5

1. "Don't Worry 'Bout Me," measure 23

Cmaj7

1 4
7 4
3 3 7
3 3 7
1 2 3
1 2 3
6
7 3

2. "Nuages 1." measure 27

Cmaj7

Minor

I. "Dinah," measur 25

E_m

2. "Blue Drag," measure 8

3. measure 12

A musical score for a Dm chord. It features a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are: a quarter note on B (the root), a eighth note on A (the fifth), a sixteenth note on G (the third), a sixteenth note on F (the fourth), a sixteenth note on E (the second), and a sixteenth note on D (the first). The notes are grouped by vertical stems.

4. "Chasing Shadows" measure 22

A musical score for C major. It features a treble clef, a common time signature, and a key signature of one sharp. The score is divided into two staves. The top staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff also begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The notation includes eighth notes, sixteenth notes, and various rests, with some grace notes indicated by small vertical strokes.

S. "After You've Gone," measure 23

* See section on comments.

6. "Georgia On My Mind," measure 23



7. "In a Sentimental Mood," measure 11



8. measure 21

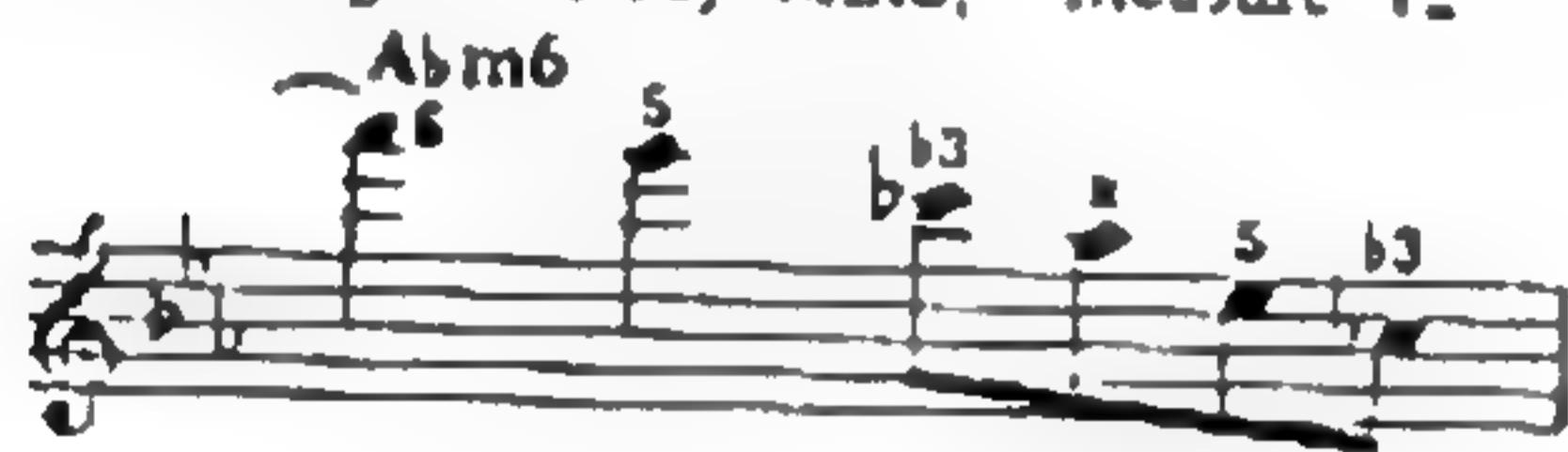


Minor 6th

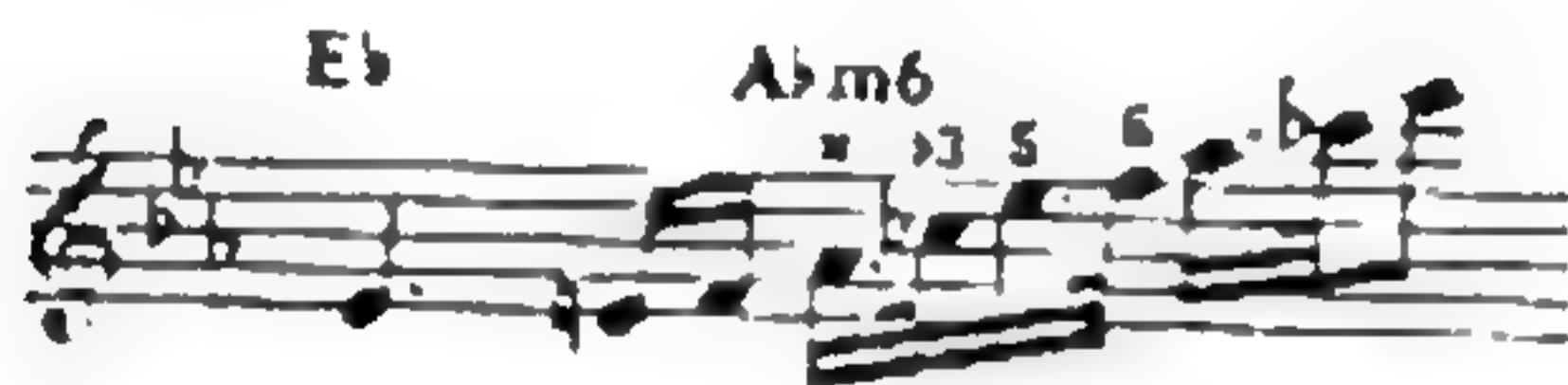
1. "Blue Drag," measure 17



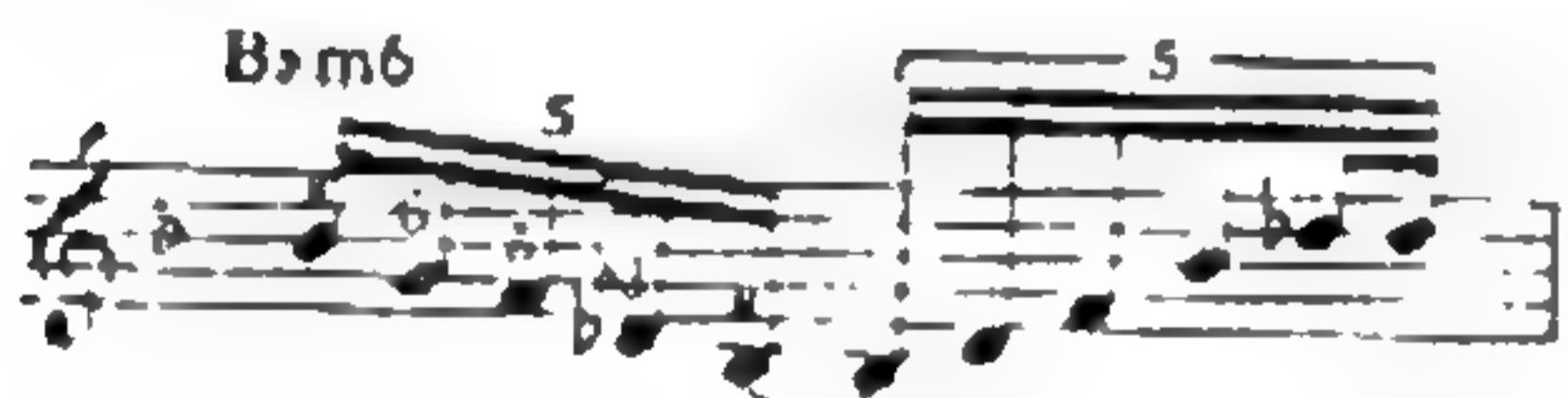
2. "Georgia On My Mind," measure 12



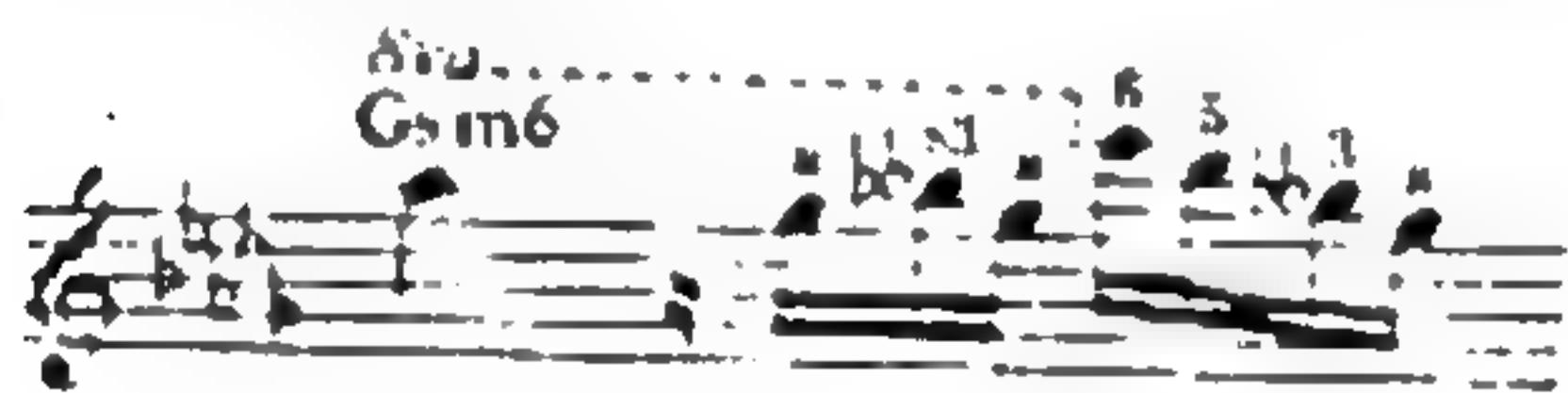
3. measure 15



4. "In A Sentimental Mood," measure 15



5. "Don't Worry 'Bout Me," second solo, measure 2



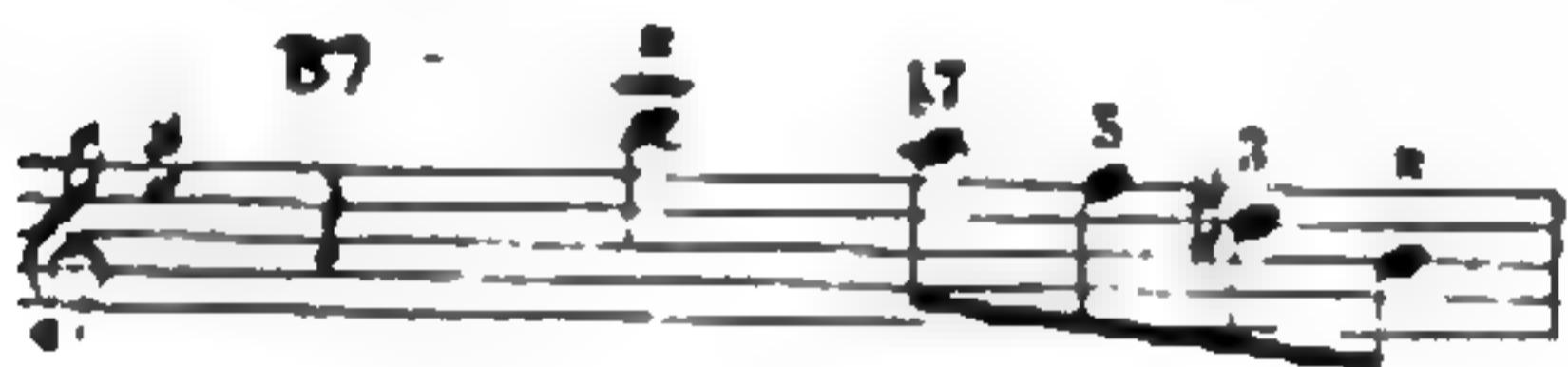
1. "Dinah," measure 28



2. "It Don't Mean A Thing," second solo, measure 7



3. "After You've Gone," measure 31



4. "Shine," measure 21



5. "You Rascal You," second solo, measure 14



6. "Don't Worry Bout Me," measure 21



7. "Nuages I," measure 22



Dominant 9th

1. "Dunah," measure 9

D9

This block contains handwritten musical notation on a staff. It starts with a bass note followed by three chords: D9, G9, and E9. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5, 7) below them to indicate pitch and rhythm. The first chord (D9) has a bass note at the bottom, a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The second chord (G9) has a bass note at the bottom, a 1st note at the top, a 3rd note in the middle, and a 7th note above it. The third chord (E9) has a bass note at the bottom, a 1st note at the top, a 3rd note in the middle, and a 5th note above it.

2. measure 27

D9

This block contains handwritten musical notation on a staff. It shows a bass note followed by a D9 chord. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5, 7) below them to indicate pitch and rhythm. The bass note is at the bottom, followed by a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The 7th note is implied by the context of the dominant 9th chord.

3. measure 41

D7

This block contains handwritten musical notation on a staff. It shows a bass note followed by a D7 chord. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5) below them to indicate pitch and rhythm. The bass note is at the bottom, followed by a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The 7th note is implied by the context of the dominant 7th chord.

4. "After You've Gone," measure 9

E9

This block contains handwritten musical notation on a staff. It shows a bass note followed by an E9 chord. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5, 7) below them to indicate pitch and rhythm. The bass note is at the bottom, followed by a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The 7th note is implied by the context of the dominant 9th chord.

5. "Undecided," measure 1

E9

This block contains handwritten musical notation on a staff. It shows a bass note followed by an E9 chord. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5, 7) below them to indicate pitch and rhythm. The bass note is at the bottom, followed by a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The 7th note is implied by the context of the dominant 9th chord.

6. measure 11

G9

This block contains handwritten musical notation on a staff. It shows a bass note followed by a G9 chord. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5, 7) below them to indicate pitch and rhythm. The bass note is at the bottom, followed by a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The 7th note is implied by the context of the dominant 9th chord.

E9

7. "Nuages I," measure 17

E9

This block contains handwritten musical notation on a staff. It shows a bass note followed by an E9 chord. The notation uses Roman numerals (I, V, VI) above the notes and numbers (1, 3, 5, 7) below them to indicate pitch and rhythm. The bass note is at the bottom, followed by a 1st note at the top, a 3rd note in the middle, and a 5th note above it. The 7th note is implied by the context of the dominant 9th chord.

1. "After You've Gone," measure 10

2. "Don't Worry 'Bout Me," second solo, measure 7

A musical score page featuring a bass clef staff. The staff contains several notes and rests of varying lengths. Above the staff, the text "D b 13, 3" is written in a large, bold font. To the right of this, the instruction "8va" is placed above a dashed horizontal line.

3. "Nuages I." measure 6

4. "Nuages II," measure 2

A musical score page for a string quartet. The top line shows a melodic line in the first violin part, starting with a D flat major chord (D, B flat, F) followed by a G major chord (G, B, D). The key signature changes to A major (no sharps or flats) at the beginning of the second measure. The melody continues with a series of eighth-note chords: G major, E major, C major, A major, and D major. The score includes standard musical notation with stems, rests, and bar lines.

5. measure 22

A musical score page showing a staff with various notes and rests. The staff begins with a clef, followed by a sharp sign indicating a key signature of one sharp. The first note is a quarter note with a '5' above it. This is followed by a rest, another quarter note with a '3' above it, a rest, a half note with a '5' above it, a rest, a quarter note with a '3' above it, a rest, and finally a half note with a '5' above it. The staff ends with a double bar line.

See section on Connecting Chord Tones.

Mixed Dominant and Diminished Chords

1. "Blue Drag," measure 7

B⁺

B⁺ D F A C E G B+

2. measure 22

G⁺

G⁺ B D F A C E G+

3. "It Don't Mean A Thing," second solo, measure 6

G7b9

G B D F A C E G B D

4. "Undecided," measure 14

A7b9

A C# E G B D F A C# E G

5. "Nuages I," measure 22

G7b9

G B D F A C E G B D

6. "Nuages II," measure 3

C7b9

C E G B D F A C E G

7. measure 10

A7b9

A C# E G B D F A C# E G

8. measure 23

F7b9

F A C E G B D F A C E

Connecting Chord Tones

There are three basic ways to connect chord tones:

Chord Tone to Chord Tone

This means simply moving directly from one chord tone to another. All arpeggios fall into this category.

Scalewise

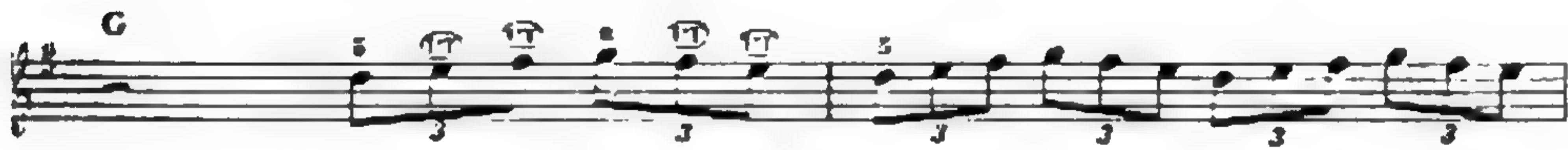
You may fill in the notes of the scale between two chord tones. The notes between chord tones are called *passing tones* (PT). Note that it is most common for passing tones to fall on a weak beat or the weak part of a beat. Chord tones usually fall on the strong beat or strong part of a beat.

Scalewise Passing Tones (PT)

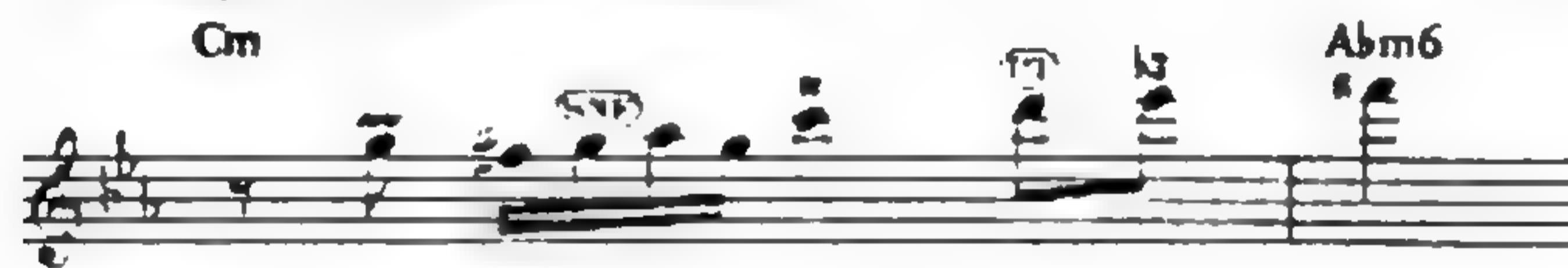
1. "Dinah," measure 16



2. measure 61



3. "Georgia On My Mind," measure 3



4. "The Sheik of Araby," measure 16



5. "You Rascal You," measure 14



6. "Finesse," measure 9



7. measure 13

D
G_{m6}

8. "Undecided," measure 35

G₉
3 5 7 9 11

Chromatically

You may play the notes of the chromatic scale between any two chord tones. The most common are:

root to b7th (see examples 2,3,4,8)

3rd to 9th (see examples 1,3,4,8)

Also common are:

3rd to 5th (examples 9,10)

5th to 3rd (examples 6,7)

5th to b7th (example 5)

9th to 3rd (example 5)

9th to root (example 3)

root to 9th (example 5)

Passing tones frequently lead from a chord tone of one chord to a chord tone of another. See example 3, in which the root of an A minor chord descends chromatically to F#, the third of a D major chord.

Chromatic Passing Tones

1. "It Don't Mean a Thing," measure 9

B,₉
3 5 7 9

2. "Shine," measure 11

E₉
3 5 7 9

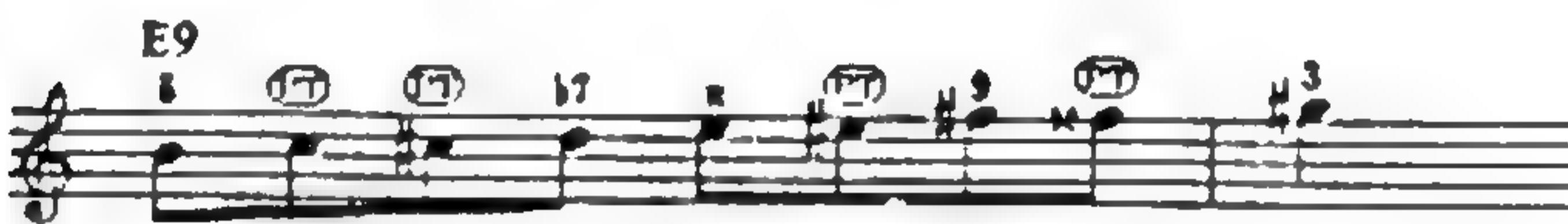
3. measure 13

Am
D7

4. measure 41



5. measure 53



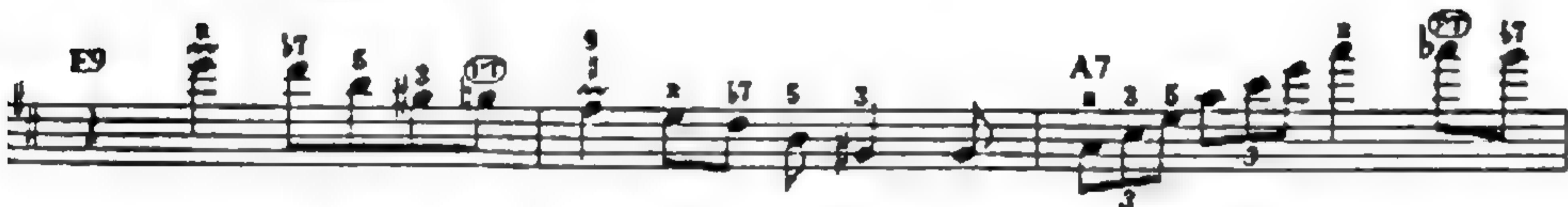
6. "The Sheik of Araby," measure 4



7. "You Rascal You," measure 8



8. "Undecided," measure 29



9. "Don't Worry 'Bout Me," measure 20



10. second solo, measure 5

**Chromatic Gliando**

Django used the chromatic gliando with great effect. It is amazing how he executed them so perfectly. He coordinated his left hand and his right hand in such a way that each time he picked the string he would move one fret. At the same time, he was doing a tremendously fast tremolo with his right hand.

The use of four half-steps descending in this manner occurs frequently in Django's music.

1. "After You've Gone," measure 24

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of E major (no sharps or flats), and a common time signature. The bottom staff shows a bass clef. The first measure contains a single note on each staff. The second measure starts with an E9 chord (E, G, B, D, F#) on the top staff, followed by a bass note on the bottom staff. The third measure shows a complex harmonic progression with various chords and bass notes. The fourth measure continues this pattern.

2. "Shine," measure 5

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of C major (no sharps or flats), and a common time signature. The bottom staff shows a bass clef. The first measure shows a C chord (C, E, G) on both staves. The second measure shows a bass note on the bottom staff. The third measure shows a C chord (C, E, G) on both staves. The fourth measure shows a bass note on the bottom staff.

3. "The Sheik of Araby," measure 24

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of F major (no sharps or flats), and a common time signature. The bottom staff shows a bass clef. The first measure shows an F7 chord (F, A, C, E) on both staves. The second measure shows a bass note on the bottom staff.

4. "You Rascal You," measure 6

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of B-flat major (one flat), and a common time signature. The bottom staff shows a bass clef. The first measure shows a B-flat 9th chord (B-flat, D, F, A, C-sharp) on both staves. The second measure shows a bass note on the bottom staff.

5. measure 10

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of B-flat major (one flat), and a common time signature. The bottom staff shows a bass clef. The first measure shows a B-flat 7th chord (B-flat, D, F, A) on both staves. The second measure shows a bass note on the bottom staff.

6. Second solo, measure 13

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of E-flat major (one flat), and a common time signature. The bottom staff shows a bass clef. The first measure shows an E-flat chord (E-flat, G, B-flat) on both staves. The second measure shows a bass note on the bottom staff.

7. Second solo, measure 28

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of E-flat major (one flat), and a common time signature. The bottom staff shows a bass clef. The first measure shows an E-flat minor chord (E-flat, G, B-flat) on both staves. The second measure shows a bass note on the bottom staff.

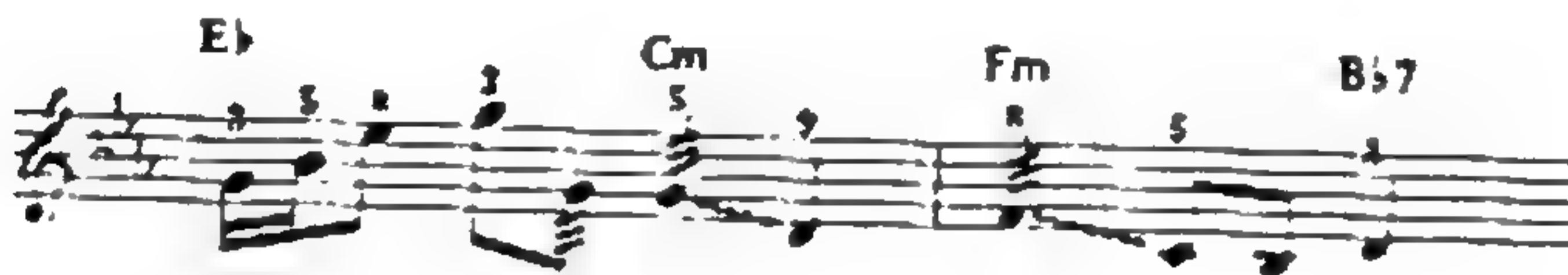
8. "Nuages I," measure 7

Piano four-hands sheet music. The top staff shows a treble clef, a key signature of D major (no sharps or flats), and a common time signature. The bottom staff shows a bass clef. The first measure shows a D7b9 chord (D, F#, A, C-sharp, G-sharp) on both staves. The second measure shows a bass note on the bottom staff. The third measure shows a G chord (G, B, D) on both staves.

Chromatic Glissando

Django also used the chromatic glissando over very long intervals.

1. "Chasing Shadows," measure 7



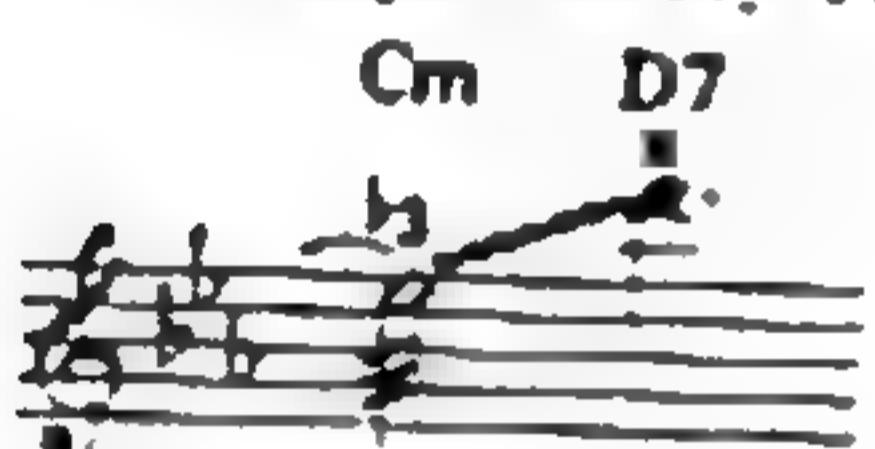
2. measure 16



3. measure 20



4. "Georgia On My Mind," measure 22



5. "Shine," measure 21



6. "In a Sentimental Mood," measure 35



7. "The Sheik of Araby," measure 17



8. "Don't Worry Bout Me," second solo, measure 1



Combined Scale and Chromatic Passing Tones

Additionally, any combination of the previous three methods may be used. This is something Django did a great deal.

I. "Georgia On My Mind," measure 11

A musical score for a guitar solo. The top staff shows a Cm chord with a capo at the 3rd fret. The bottom staff shows a scale and a drum pattern.

2. "In A Sentimental Mood," measure 34

3. measure 36

4. "The Sheik of Araby," measure 1

A musical score for piano featuring a single melodic line. The score includes a dynamic marking of **F**, a key signature of one sharp (F#), and a time signature of common time (4/4). The melody consists of a series of eighth-note chords forming a chromatic scale from A to B. The notes are arranged in a descending sequence: A, G, F#, E, D, C, B. Below the staff, the text "chrom. scale" is written with arrows pointing to the notes.

5. measure 15

A musical score for piano. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The first measure starts with a forte dynamic (F7) followed by a half note. The second measure begins with a eighth note followed by a sixteenth-note pattern: (D, C, B, A), (D, C, B, A), (D, C, B, A). The third measure starts with a eighth note followed by a sixteenth-note pattern: (G, F, E, D), (G, F, E, D), (G, F, E, D). The fourth measure starts with a eighth note followed by a sixteenth-note pattern: (A, G, F, E), (A, G, F, E), (A, G, F, E). The fifth measure starts with a eighth note followed by a sixteenth-note pattern: (B, A, G, F), (B, A, G, F), (B, A, G, F). The sixth measure starts with a eighth note followed by a sixteenth-note pattern: (C, B, A, G), (C, B, A, G), (C, B, A, G). The seventh measure starts with a eighth note followed by a sixteenth-note pattern: (D, C, B, A), (D, C, B, A), (D, C, B, A). The eighth measure starts with a eighth note followed by a sixteenth-note pattern: (E, D, C, B), (E, D, C, B), (E, D, C, B). The ninth measure starts with a eighth note followed by a sixteenth-note pattern: (F, E, D, C), (F, E, D, C), (F, E, D, C). The tenth measure starts with a eighth note followed by a sixteenth-note pattern: (G, F, E, D), (G, F, E, D), (G, F, E, D). The eleventh measure starts with a eighth note followed by a sixteenth-note pattern: (A, G, F, E), (A, G, F, E), (A, G, F, E). The twelfth measure starts with a eighth note followed by a sixteenth-note pattern: (B, A, G, F), (B, A, G, F), (B, A, G, F). The thirteenth measure starts with a eighth note followed by a sixteenth-note pattern: (C, B, A, G), (C, B, A, G), (C, B, A, G). The fourteenth measure starts with a eighth note followed by a sixteenth-note pattern: (D, C, B, A), (D, C, B, A), (D, C, B, A). The fifteenth measure starts with a eighth note followed by a sixteenth-note pattern: (E, D, C, B), (E, D, C, B), (E, D, C, B). The sixteenth measure starts with a eighth note followed by a sixteenth-note pattern: (F, E, D, C), (F, E, D, C), (F, E, D, C). The sixteenth measure ends with a fermata over the eighth note.

6. "Don't Worry 'Bout Me," measure 4

A musical score for a single melodic line. The key signature is D-flat major (two flats). The time signature is common time (indicated by 'C'). The melody begins on a D-flat note. The first measure consists of eighth notes: D-flat, B, A, G, F-sharp, E, D-flat. The second measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The third measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The fourth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The fifth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The sixth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The seventh measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The eighth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The ninth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The tenth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The eleventh measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The twelfth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The thirteenth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The fourteenth measure consists of eighth notes: C, B, A, G, F-sharp, E, D-flat. The fourteenth measure is followed by a repeat sign and a double bar line.

7. measure 30

A 137

D 138 139 140

8. "Nukes II." measure 6

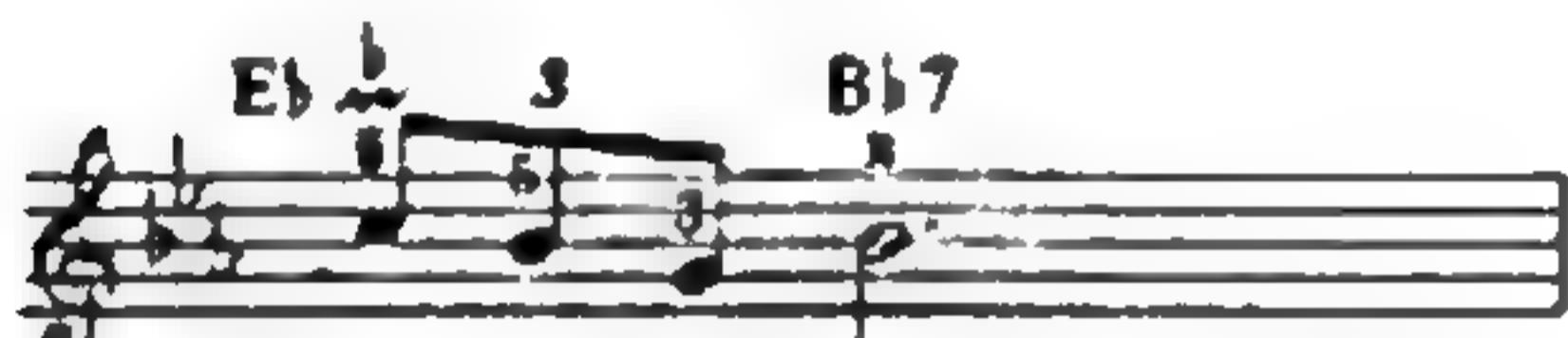
Ornaments

Django created additional interest by playing around the basic chord tones in several different ways.

The Trill (~)

This figure means to play the chord tone first, then hammer-on one scale degree above the chord tone, then pull-off to the chord tone again. An accidental above the trill sign means that the scale degree above the chord tone is altered. It will still be either a half step or a whole step above the original chord tone.

1. "Chasing Shadows," measure 3



2. "After You've Gone," measure 8



3. "Shine," measure 6



4. "The Sheik of Araby," measure 5



5. "Finesse," measure 10



6. "Undecided," measure 1



1. measure 2

2. "Nuages II," measure 28

Fmaj7

Bending Notes (B)

Django only used bends of a half step. He would approach a chord tone from a half step below it, and bend that note until it sounded like the chord tone. He used the bend on any chord tone.

1. "Blue Drag," measure 1

Dm

2. "Crossing Shadows," measure 4

E Abm

3. measure 18

Gm

4. "It Don't Mean A Thing," measure 2

E7

5. "After You've Gone," measure 4

Cm

1. "G. Wright On the Stage," measure 1



7. measure 17



8. "The Sheik of Araby," measure 14



9. measure 27



10. "Don't Worry 'Bout Me," measure 1



11. measure 31



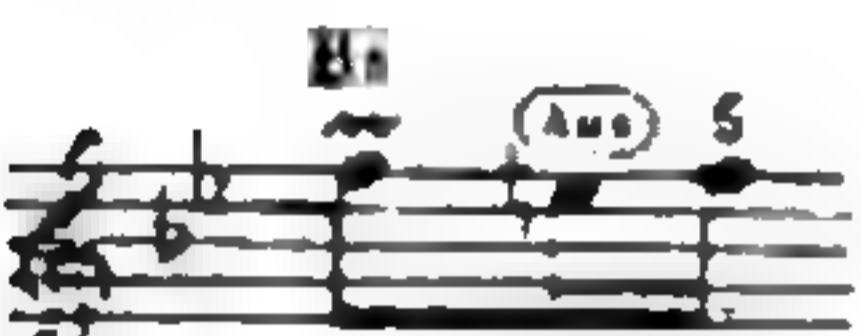
Auxiliary Tones (Aux)

This ornaments a stationary chord tone by playing a half or a whole step above or below any chord tone, and then returning to the original tone. The chord tone needn't always be played first.

1. "Dinah," measure 23



2. "It Don't Mean A Thing," measure 4



3. measure 24



4. second solo, measure 8



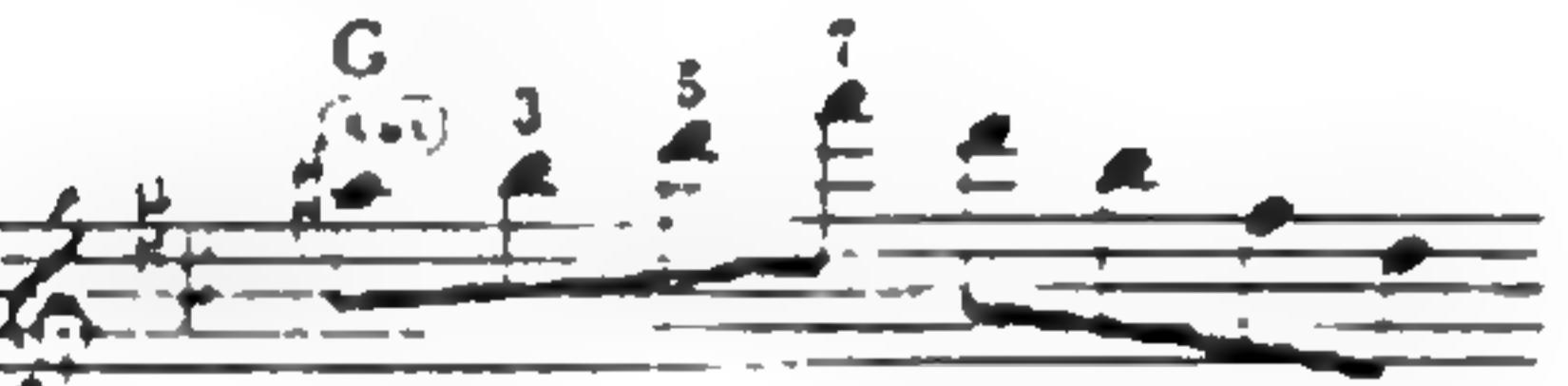
5. "Shine," measure 28



6. "Undecided," measure 9



7. measure 27



8. "Nuages I." measure 13



9. "Nuages II." measure 11



10. measure 29



Surrounding Note Figure (SNF)

There is one combination used by Django that I call the Surrounding Note figure (SNF). It consists of playing a half step below and one scale degree above any chord tone. Frequently the chord tone itself appears between the two notes of the surrounding note figure.

1. "Dinah," measure 38

A musical staff in G major. The first note is a G (the root). Above it is an A (one scale degree above). Below it is an F# (a half step above). This is followed by a B (the root again), then a C (one scale degree above), and finally a D (two scale degrees above).

2. "It Don't Mean A Thing," measure 17

A musical staff in G minor. The first note is a G (the root). Above it is an A (one scale degree above). Below it is an F# (a half step above). This is followed by a B (the root again), then a C (one scale degree above), and finally a D (two scale degrees above).

3. "After You've Gone," measure 32

A musical staff in G major. The first note is a G (the root). Above it is an A (one scale degree above). Below it is an F# (a half step above). This is followed by a B (the root again), then a C (one scale degree above), and finally a D (two scale degrees above). The progression continues through Am and D7 chords.

4. "Georgia On My Mind," measure 3

A musical staff in C minor. The first note is a C (the root). Above it is a D (one scale degree above). Below it is a B (a half step above). This is followed by an E (the root again), then a F# (one scale degree above), and finally a G (two scale degrees above).

5. "Shine," measure 23

A musical staff in A major. The first note is an A (the root). Above it is a B (one scale degree above). Below it is a G# (a half step above). This is followed by a C# (the root again), then a D (one scale degree above), and finally an E (two scale degrees above).

6. "In A Sentimental Mood," measure 13

A musical staff in C minor. The first note is a C (the root). Above it is a D (one scale degree above). Below it is a B (a half step above). This is followed by an E (the root again), then a F# (one scale degree above), and finally a G (two scale degrees above). The progression continues through a D7 chord.

7. "You Rascal You," second solo, measure 17

A musical staff in F major. The first note is an F (the root). Above it is a G (one scale degree above). Below it is an E (a half step above). This is followed by an A (the root again), then a B (one scale degree above), and finally a C (two scale degrees above). The progression continues through B7 and another F7 chord.

8. "Don't Worry Bout Me," measure 2



9. "Nuages II," measure 5



10. measure 8



11. measure 12



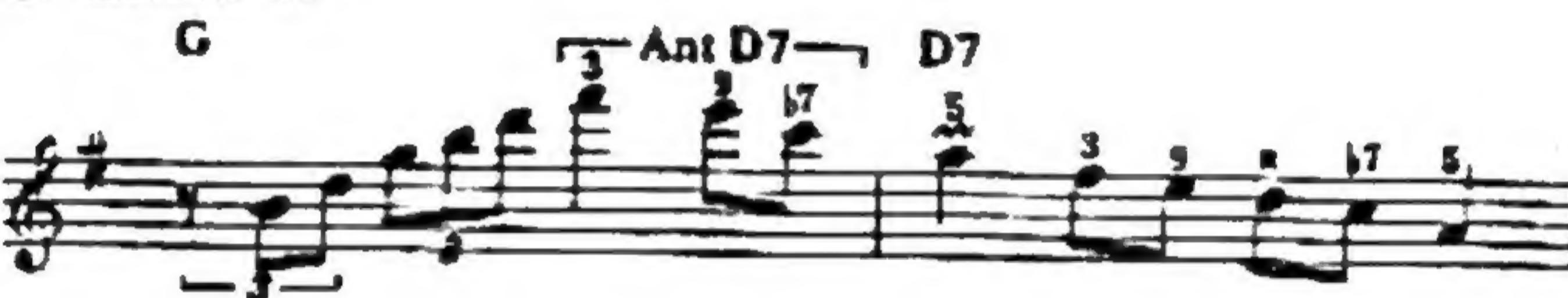
Anticipation (Ant)

The connecting figure or arpeggio often anticipates the next chord change; this gives momentum to a solo. Django always knew where he was going, and you should too. Don't get hung up on bar lines. To construct a longer melodic line you must plan ahead. Suppose you have a measure in G followed by one beginning with an E♭ 7 chord. Don't just think of four beats of G, stop at the bar line, and begin to think of four beats of E♭ 7. This will inhibit a smooth progression of ideas and produce too many short, choppy phrases. Try to link your ideas together through various chord changes by using a repeated figure or riff, altering the scale so it fits the next chord change, playing tones common to both chords, or anticipating the next chord change. Keeping the momentum going by connecting phrases in a flowing manner is essential to good improvisation.

1. "Dinah," measure 10



2. measure 40



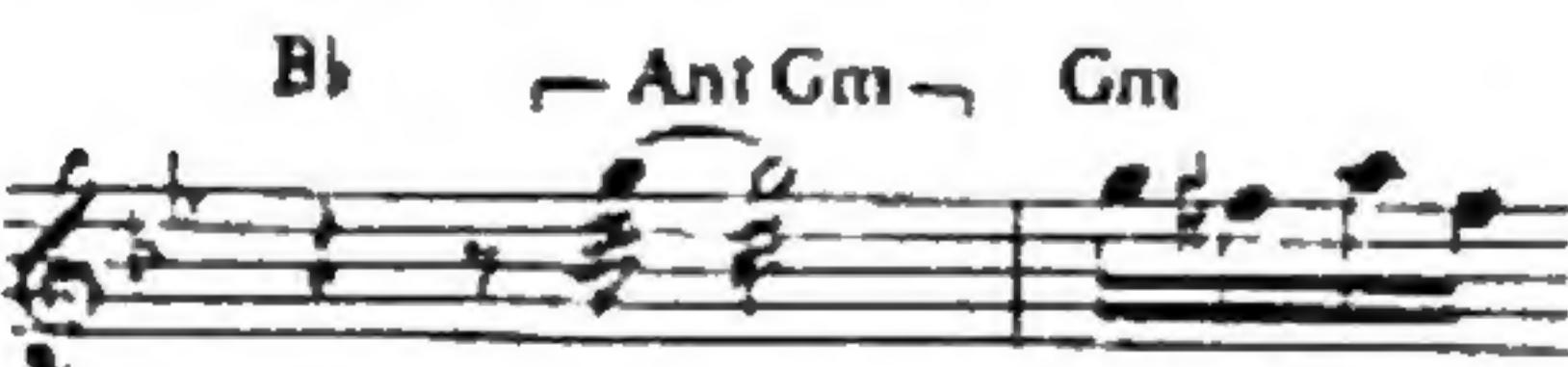
3. "It Don't Mean A Thing," measure 4



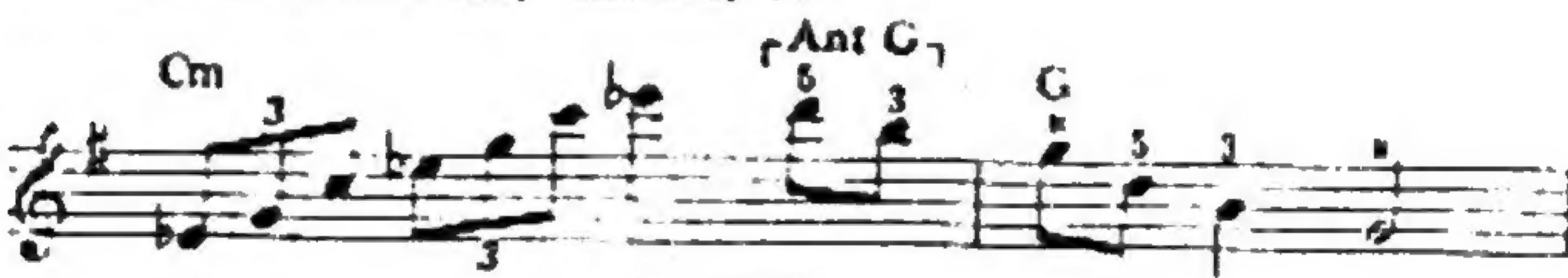
4. measure 10



5. measure 16



6. "After You've Gone," measure 29



7. "The Sheik of Araby," measure 5

Musical score for a single melodic line. The key signature is F major (one sharp). The first measure shows a bass note followed by six eighth notes. The second measure starts with a bass note, followed by a grace note (G), then a series of eighth-note chords: G7, A7, B7, C7, D7, E7. The third measure begins with a bass note, followed by a grace note (F), then a series of eighth-note chords: F7, G7, A7, B7, C7, D7. The fourth measure starts with a bass note, followed by a grace note (E), then a series of eighth-note chords: E7, F7, G7, A7, B7, C7. The fifth measure starts with a bass note, followed by a grace note (D), then a series of eighth-note chords: D7, E7, F7, G7, A7, B7.

8. "You Rascal You," measure 30

Musical score for a single melodic line. The key signature is F major (one sharp). The first measure shows a bass note followed by six eighth notes. The second measure starts with a bass note, followed by a grace note (G), then a series of eighth-note chords: G7, A7, B7, C7, D7, E7. The third measure starts with a bass note, followed by a grace note (F), then a series of eighth-note chords: F7, G7, A7, B7, C7, D7. The fourth measure starts with a bass note, followed by a grace note (E), then a series of eighth-note chords: E7, F7, G7, A7, B7, C7. The fifth measure starts with a bass note, followed by a grace note (D), then a series of eighth-note chords: D7, E7, F7, G7, A7, B7.

9. "Undecided," measure 34

Musical score for a single melodic line. The key signature is F major (one sharp). The first measure shows a bass note followed by six eighth notes. The second measure starts with a bass note, followed by a grace note (G), then a series of eighth-note chords: G7, A7, B7, C7, D7, E7. The third measure starts with a bass note, followed by a grace note (F), then a series of eighth-note chords: F7, G7, A7, B7, C7, D7. The fourth measure starts with a bass note, followed by a grace note (E), then a series of eighth-note chords: E7, F7, G7, A7, B7, C7. The fifth measure starts with a bass note, followed by a grace note (D), then a series of eighth-note chords: D7, E7, F7, G7, A7, B7.

10. "Nuages I," measure 15

Musical score for a single melodic line. The key signature is F major (one sharp). The first measure shows a bass note followed by six eighth notes. The second measure starts with a bass note, followed by a grace note (G), then a series of eighth-note chords: G7, A7, B7, C7, D7, E7. The third measure starts with a bass note, followed by a grace note (F), then a series of eighth-note chords: F7, G7, A7, B7, C7, D7. The fourth measure starts with a bass note, followed by a grace note (E), then a series of eighth-note chords: E7, F7, G7, A7, B7, C7. The fifth measure starts with a bass note, followed by a grace note (D), then a series of eighth-note chords: D7, E7, F7, G7, A7, B7.

Discography

The following is a discography of the solos I have transcribed in this book. These albums are still in print and are available in most record stores that have a selection of vintage jazz.

<i>Djangologie 2</i>	(Pathé 2C054-16002)	"After You've Gone" "Georgia On My Mind" "Shine"
<i>Djangologie 3</i>	(Pathé 2C054-16003)	"In A Sentimental Mood" "The Sheik Of Araby"
<i>Djangologie 7</i>	(Pathé 2C054-16007)	"You Rascal You"
<i>Djangologie 8</i>	(Pathé 2C054-16008)	"Finesse"
<i>Djangologie 18</i>	(Pathé 2C054-16018)	"Nuages" (for unaccompanied guitar solo)
<i>Django 1934</i>	(Vogue CLD 745)	"Dinah" "Blue Drag"
<i>Django Reinhardt</i>	(Archive Of Jazz FS 212)	"Nuages" (in F)
<i>Django Reinhardt Memorial Album Vol 3</i>	(Period SPL 1203)	"Nuages" (in F)
<i>Django Reinhardt- Stephane Grappelly With The Quintet of The Hot Club of France</i>	(GNP-Crescendo GNP-9001)	"Nuages" (starts in harmonics in G)
<i>Parisian Swing</i>	(GNP-Crescendo GNP-9002)	"Chasing Shadows" "Undecided" "Don't Worry 'Bout Me"
<i>Django 1935-1939</i>	(GNP-Crescendo GNP-9019)	"It Don't Mean A Thing"
<i>Django 1935</i>	(GNP-Crescendo GNP-9023)	"Chasing Shadows"
<i>Django 1934</i>	(GNP-Crescendo GNP-9031)	"Dinah" "Blue Drag"